

THE SAN FRANCISCO BAY

April 18-24, 2001 • Vol. 35, No. 29 • FREE

# GUARDIAN

The Best of the Bay ... Every Week

## THE UNVANQUISHED

Behrouz Vossoughi, the Iranian De Niro, returns after 23 years of exile [p.40]

### SAN FRANCISCO INTERNATIONAL FILM FESTIVAL



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KENNETH ANGER • CRITICS' PICKS  
OUR COMPREHENSIVE GUIDE

#### PG&E gets busted

How the utility is trying to keep its hold on S.F. and California [p.13]

#### The supes report card

Winners and losers in the first 100 days [p.14]

From the blacklist and back:  
Behrouz Vossoughi, Iranian film-superstar, takes revenge in *Tangir* (1973), screening Sun/29 and Mon/30 at the S.F. International Film Festival.



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\*And probable publication with credits as part of ads in a metropolitan newspapers in California and Seattle.

Photo: Jennifer Suttemeyer

The  
San Francisco  
Bay Guardian

April 18-24, 2001

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# in this issue

The San Francisco Board of Supervisors approved a settlement offer in a lawsuit over the city's business tax April 16 (ironically, on the day federal income taxes were due), and then the lead attorney for the plaintiffs rejected it. Amazing.

This sets up the kind of confrontation that San Francisco really ought to be having: a real, all-out war between the supervisors and the greedheads in the big-business community. And the fact that this is remotely possible is a testament to district elections.

If this issue had been before the board last April, the debate would have been a formality, the case would have been settled instantly in favor of the businesses, and the rest of us would know almost nothing.

Instead, as Gabriel Roth reports on page 13, there was a real debate on the board — the sort of thing that is remarkable only because it used to be so rare. Sups. Chris Daly and Matt Gonzalez repeatedly challenged the city attorney, Louise Renne, demanding that she account for her arguments and her analysis. There was even a real public hearing last week — something that never would have happened on a legal issue in the past (it would have been discussed only in closed session).

Renne has been the clear loser here: She made it perfectly clear that she represents downtown business first and her clients second. She wouldn't even tell Daly which experts she'd consulted before making her decision. (A lawyer in private practice who acted like that would be fired, and maybe disbarred.) Any credible candidate who runs against her can challenge her on her willingness to sell out to big business.

In fact, Renne demonstrated exactly why she's unfit to stay in office: the supervisors — her clients — can't trust her, and neither can the public.

Tim Redmond  
tredmond@sfbg.com

## Bookmarks

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### Film festival

Our online coverage of the S.F. International Film Festival starts on Friday.

### The c-word

Alvin Lu talks to Wayne Wang about sex, buys, and digital videotape.

### Mistress Gaia

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# letters to the editor

## American influence in Mexico

I read every article about Mexico in this publication. I'm always satisfied with the point of view that they have — the struggle of the Zapatistas, denouncing the corruption in the government, etc. But Martín Espinoza spent three years (three years!) in a small town in one of the most industrialized states of Mexico and came back horrified, with the conclusion that illegitimate Hilfigers look better than the originals ["Where's the Real Acámbaro?", 4/4/01]. His story was written in a way that only proves the black-or-white American way of thinking. Most people go to Mexico with either one of two ideas of Mexico — the Hollywood one (sadly, the most popular) or the slightly more selective one, having in mind some cover of *National Geographic*. It kind of breaks the romantic Western conception when those ethnic Hilfigers keep popping up everywhere.

I was born in Mexico and lived there for 24 of my 27 years. I was a member of a rock band, and when I was last there, in 1998, rock was, and is, what most kids listen to, not hip-hop. It went underground in the '70s and '80s after the government oppressed anything related to youth and rebellion. It went mainstream in the late '80s, and so far there is a lot of Mexican, Argentinean, and Spanish talent. And if his idea of rock en español is the same as what's heard in the Mission, a brass ensemble with electric guitar, or the few albums you can get in the conglomerated Latin section of the Wharehouse, he is completely lost.

Soccer is Mexico's second (if not first) religion, like the rest of the world. If

we switch to dead and boring baseball, or American football, that day I'll sadly admit that America has "influenced" us.

P.S. Mana used to sound like the Police in the '80s, just like a lot of bands sounded like the Beatles and Nirvana. Mana sucks anyway, but at least give them a chance and update your sources.

Oswaldo Sandoval  
San Francisco

## UC's big business

As a community activist and member of CUE, the University of California clerical union, I was troubled but not surprised by Daniel Zoll's excellent exposé of the growing ties between UC and the profit industry featured in the *Bay Guardian* ("The Selling of the UC System," 3/21/01). After all, UC itself is a hugely powerful institution and big business, accountable to the wealthy Board of Regents.

Because it is funded by taxpayer money, UC should be a leading example of decent employment and multicultural education. Instead, the university treats its unionized workers with miserly disdain, refuses to disclose its budget, and has used every means at its disposal to gut ethnic studies, rescind affirmative action, and weed out "undesirable" low-income students and students of color.

Zoll's article shows that Gov. Gray Davis is working hand-in-hand with UC president Atkinson to prioritize industry-sponsored research on campus. This trend is happening at other universities around the world due to glob-

alization and the drive to privatize public services. Why isn't UC providing education that teaches students to think critically and challenge a status quo where the rich get richer and the poor are increasingly scapegoated? And why does the university refuse to negotiate fair staff raises and better job security?

Toni Mendicino  
(San Francisco)

## Renting Chinese DVDs

In the article "Asian Pop Culture" in the *Bay Guardian*'s recent S.F. Underground issue (3/14/01), author Mielikki Org states that "Tam's Video (949 Taraval, S.F. 415-759-9185) rents English-subtitled videos and DVDs of films in Cantonese and Mandarin."

While I wish this were true, it isn't. Tam's — which has three branches — rents VCDs (a cheaper and lower-quality format which most DVD players sold in American stores won't play) of Chinese films and DVDs of American films. They have a small selection of Chinese DVDs which are only for sale, not rental, and at inflated prices (\$35-\$40) that make it more logical to order from online stores such as Poker Industries ([www.pokerindustries.com](http://www.pokerindustries.com)) or Hivizone ([www.hivizone.com](http://www.hivizone.com)).

Kent Johnson  
San Francisco

## The fate of PG&E execs

As a multicultural nation we have a great deal to learn from others. Particularly Japan. In that happy land, when a company fails to meet its responsibilities, it's often obligatory for the firm's leader to either resign or commit hara-kiri. Would that the PG&E executives follow either course.

Stanford L. Chandler

San Francisco

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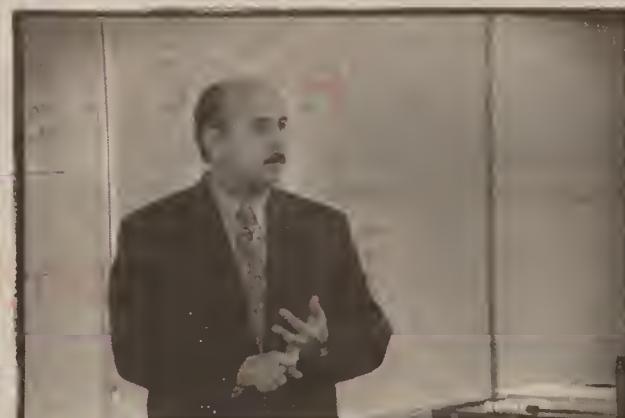
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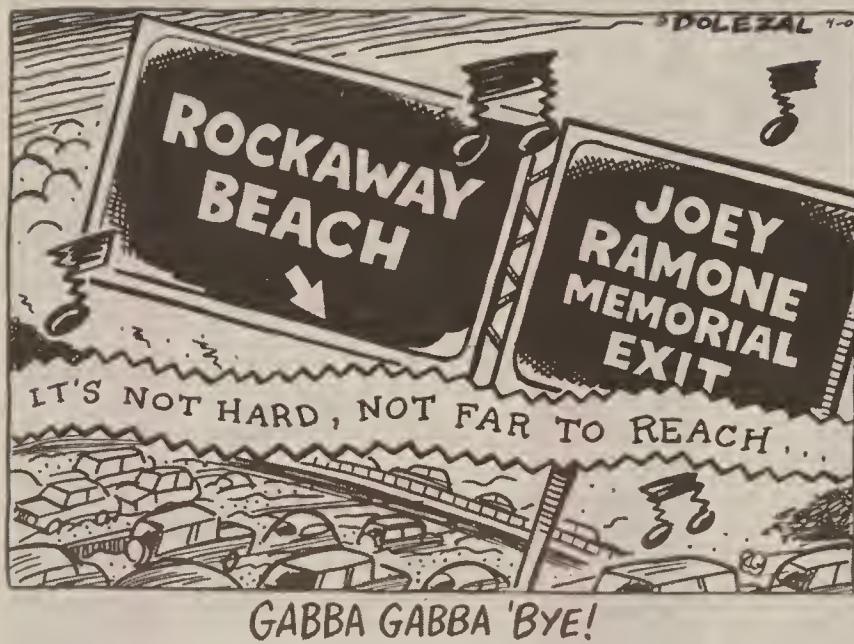
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## opinion

by helene vosters

# Corporate taggers

**G**o ahead, call me gullible, but when I heard that a California-based company had developed a laser that could project an image onto the moon and that a major U.S. corporation was poised to be the first to use this exciting new technology, I bought the story, hook, line, and sinker.

The well-executed April Fools' Day hoax was perpetrated by National Public Radio's *All Things Considered*. It told of how LunarCorp, a company founded by Jack Libnitz, a man best known "for convincing the United States government to allow private companies to launch their own satellites," would on April 7, the next full moon, attempt to project the logo of an undisclosed company onto the moon's surface. Visions of Nike's swoosh plastered like a giant smirk onto the moon's face slam-danced in my head.

Now I find myself glancing furtively up at the moon relieved that the joke was on me. But what made the hoax a success was not my gullibility alone but the plausibility of the scenario.

Only 4 of the 50 states — Alaska, Hawaii, Oregon, and Vermont — are billboard-free. Pepsi and the Gap have saturated our buses and infiltrated our schools. Apple has co-opted some of our most revered icons. And Nike has reduced our bodies to advertising backdrops.

But the most insidious of advertising's incursions have been into the psyches of our youth. Several years ago I was facilitating an expressive arts workshop with a group of homeless kids ages 9 through 13. They had their bodies traced onto a sheet of butcher paper and were to proceed in any way they wished to color in their "body maps." The first thing every kid did was draw in the brand name of his or her running shoes. (Nike ranked number one, with Fila placing a distant second.)

More frightening yet, a tattoo-artist friend of mine told me that he frequently turns away youth who want the famous swoosh permanently tattooed on their bodies.

Instead of protecting kids from advertising's onslaught, we persecute a generation raised on corporate branding for adopting, via graffiti, advertis-

Pepsi and the Gap have saturated our buses and infiltrated our schools.

ing's own prime directive: to "get up" as often and as visibly as possible. All the while we allow corporate tagging to go virtually unchallenged.

A group of East Bay anti-billboard activists found out the hard way that even rogue billboards enjoy a backdrop of legislative legitimacy. When, in 1998, the Oakland Billboard Coalition launched a campaign to rid Oakland of its plethora of billboards, it discovered that though many of the signs violated zoning regulations, they were protected under California's "lawful erection" (how's that for a name?) provision, which states, "An advertising display is lawfully erected if it has been in existence for a period of five years or longer."

And here in San Francisco things are no better. Last year Sup. Mark Leno put together a list of 50 "monster billboards" that violated city zoning ordinances because of their size or their location.

In contrast Proposition 21, the state's Youth Crime Initiative,

sponsored by such upstanding corporate citizens as Pacific Gas and Electric and Chevron, upped the ante on graffiti by lowering the dollar value of felony vandalism from \$40,000 to \$400 and raising the penalty to a minimum of one year in jail. If you've ever thought of taking out a penknife and scratching your name into a park bench, or even writing your initials into the newly poured cement on the sidewalk in front of your house, you'd better think again.

Maybe we should consider equally harsh penalties for corporate taggers. Cities across the nation could expand their graffiti-abatement programs to include advertising. Concerned citizens could request paint cans and rollers to wipe out unwanted ads, and corporate violators could be fined, forced to paint over their own illegal signs, and company CEOs could be sent to jail. Just a thought.

The bottom line is that when the technology does become available to project images onto the moon (and sooner or later it will), it's not graffiti writers who will be defacing that celestial landmark; it's advertisers. And the question is, what are we going to do about it? ♦

Helene Vosters is a Bay Area freelance writer.

## editorials

# S.F.: Stop paying PG&E

**S**hortly after handing out \$50 million in bonuses to its 6,000 highest-paid employees, Pacific Gas and Electric announced it would default on almost \$40 million in property taxes it owed to California counties. The utility owes San Francisco almost \$3 million, and now that PG&E is in bankruptcy, there's no way of knowing when the city will actually get paid.

Although City Attorney Louise Renne has so far done nothing whatsoever to protect the city's interest in the bankruptcy case, at least Treasurer Susan Leal says she is planning to go into court and list the city as one of the company's creditors. That's a basic step, but there's something else the city can do, immediately: stop paying PG&E.

San Francisco — a city that has a federal mandate to operate its own public power system, a city that has its own hydroelectric generating dam — still pays a PG&E bill of about \$2 million a month. Most of that money is for natural gas (which the city uses for heat). But some \$800,000 a month goes to cover PG&E's "wheeling" fees, the money the company charges San Francisco to transmit the city's power over PG&E's lines. Those charges are ridiculously high to begin with: they're part of a terrible deal city officials, led by Renne and then-mayor Dianne Feinstein, negotiated with PG&E back in 1987. And San Francisco officials should be taking every opportunity — especially now that PG&E is in Chapter 11 — to renegotiate better deals.

But in the meantime, since PG&E is refusing to pay its taxes to the city, the least the city can do is suspend monthly wheeling fee payments to the utility until the back taxes are covered. The supervisors should ask the city controller to stop paying those bills — and if the controller balks, the supervisors can simply cut off funding for the payments.

• • •

Sup. Gavin Newsom, in his continuing efforts to demonstrate that he can be tough enough on PG&E to be considered a serious candidate for mayor, called last week for the city's Public Utilities Commission, with the help of the budget analyst and the controller, to conduct an audit of the value of PG&E's property in the city, with an eye toward considering an immediate eminent domain move. On the surface it's a good idea: one of the likely scenarios

of PG&E's bankruptcy filing is an out-of-state suit, like Enron, moving in quickly to buy up the company's assets — possibly at an artificially inflated price, to make future eminent domain actions more difficult and expensive. So the city needs to move quickly, before that happens.

But the San Francisco PUC lacks the staff, the expertise, and the credibility to do that sort of audit. The PUC has never shown the slightest inkling of interest in moving toward public power.

It's not entirely clear that the city even needs to do an assessment of PG&E's property before filing an eminent domain action, since an assessment would be done by both sides as part of that legal process anyway. So there's no good reason the city can't take the first steps toward eminent domain right now — and Newsom's measure could simply delay the process. But if the supervisors want a fair estimate of the utility's property in advance, they need to take the PUC out of the picture and assign that task to either budget analyst Harvey Rose or an independent outside expert with experience auditing utilities — and with no ties to PG&E or private power.

And if the supervisors are going to audit PG&E, there's another big area they ought to examine: the flow of Hetch Hetchy power at PG&E's Newark gate. That's where the city's hydroelectric power enters the PG&E system. How much power goes in every hour, how much is transferred instantly to city uses and to the Turlock and Modesto Irrigation Districts, and how much disappears into PG&E's grid? Does PG&E "bank" San Francisco's power and use it later, without paying interest? Is the city getting shortchanged on the accounting? Is the power properly conserved, or does some of it just get lost? Two audits — an audit of the books and an energy-usage audit — could save the city millions of dollars.

As Savannah Blackwell reports on page 13, PG&E isn't acting like a passive company desperate for financial help. The bankruptcy filing was part of a secret strategy to undermine what little is left of regulation in California. San Francisco officials need to be fighting back, just as aggressively, to collect every dime PG&E owes the taxpayers and to replace the expensive, unreliable dinosaur with cheap public power — right now. Today. ♦

# No business-tax deal

**T**he "filthy 52" — big businesses that are trying to screw the city out of millions in tax dollars — have insulted the Board of Supervisors, insulted the city of San Francisco, and made it abundantly clear that they aren't operating in good faith. As Gabriel Roth reports on page 13, the supervisors voted April 16, 7-3, to offer a lucrative settlement in the filthy 52's lawsuit against the city — and at press time, the lead attorney for the plaintiffs rejected it.

We thought the settlement offer was a mistake from the start — and now the matter is as clear as it can be. The supervisors should refuse to deal with these companies any further. Even if the plaintiffs change their minds, the offer should be revoked — and there should be no more deals.

The plaintiffs, companies including General Motors, Pacific Gas and Electric, Hearst, the Gap and others, argue that the law requiring them to pay a levy on either payroll or gross receipts, whichever tax comes out higher, is unfair. So far the courts have agreed with them.

But Sup. Matt Gonzalez — an experienced trial lawyer — argued persuasively at the April 16

board meeting that the legal issues are so unclear that the city should not give up millions in tax revenue without a further fight, and we agree. We're not even sure what the actual financial risks are; the numbers are still very fuzzy.

In fact, the biggest problem with this proposed settlement was that City Attorney Louise Renne, who negotiated it, couldn't, or wouldn't, answer all the lingering questions. (She wouldn't even tell Sup. Chris Daly the names of the supposed "outside experts" she consulted for advice. She won't say whether her husband's big-business law firm represents any of the plaintiffs, either.)

The supervisors who supported this settlement — particularly board president Tom Ammiano, who worked up until the last minute to cut a better deal for the city — should be furious. They offered too much, and even that wasn't enough. The board should be moving immediately to draft a new tax plan that would hit these plaintiffs for every penny they might win in court, and more. And in the meantime, all settlement talks should end. ♦

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## on guard

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## ALERT

The Sunshine Ordinance Task Force holds its monthly meeting this week, during which the city attorney is expected to respond to allegations of conflict of interest. The allegations stem from her office's position that it can provide counsel to the task force while representing other city agencies. Also likely to be on the agenda: the Human Rights Commission could face yet another hearing on the complaint filed by an ousted HRC committee member last fall — the same complaint that was handed off to the state Attorney General's Office for an opinion. Tues/24, 4 p.m., City Hall, 1 Dr. Carlton B. Goodlett Place, Room 408, S.F. (415) 554-7724.

# Busted!

## PG&E's secret strategy: more deregulation

By Savannah Blackwell

One of Pacific Gas and Electric's senior vice presidents, Dan Richard, came to a brown-bag media lunch at the office of KGO, channel 7, last Wednesday, and his remarks were among the clearest indications to date of PG&E's carefully orchestrated campaign to get rid of the last bit of regulatory control the state still has over private utilities.

His comments — confirmed by a secret memo leaked to the *San Francisco Chronicle* last week — demonstrate the astonishing arrogance that still reigns at a time when PG&E's public credibility is collapsing faster than the company's cash flow. In short, PG&E is still unwilling to admit that deregulation was, and is, a bad idea. Instead, the company insists that the state should deregulate even more.

Richard complained that the California Public Utilities Commission (which consumer activists say has been more than friendly to PG&E) has helped drive the company bust by refusing to lift the freeze on rate hikes — a freeze the utilities themselves supported as part of the 1996 deregulation bill.

By refusing to lift the freeze, the CPUC has helped protect 13 million customers from the "rate shock" experienced by customers of San Diego Gas and Electric Company last summer. And it has left PG&E holding what its

representatives describe as a \$9 billion bill. (Consumer groups say the real bill is much lower — closer to \$4 billion — and that PG&E's parent company has plenty of cash to pay the bills.)

Richard's remarks were just one piece of the growing body of evidence pointing to the fact that PG&E's bankruptcy filing is part of a secret strategy to save its private monopoly power in California. Indeed, the evidence is everywhere:

- In January, when the *Chronicle* published an article criticizing the state for being slow to react to skyrocketing costs, Richard laid blame at the door of the CPUC. He said the agency had prevented the company from signing long-term contracts last summer that would have helped the utility bring down the price it pays for power.

In reality, CPUC sources said, the reason the agency did not sign off on what PG&E wanted last summer was that the utility was demanding that the agency either give up all its oversight over PG&E's contracting process or guarantee that if the company lost money in the deal, the ratepayers would get stuck with the costs.

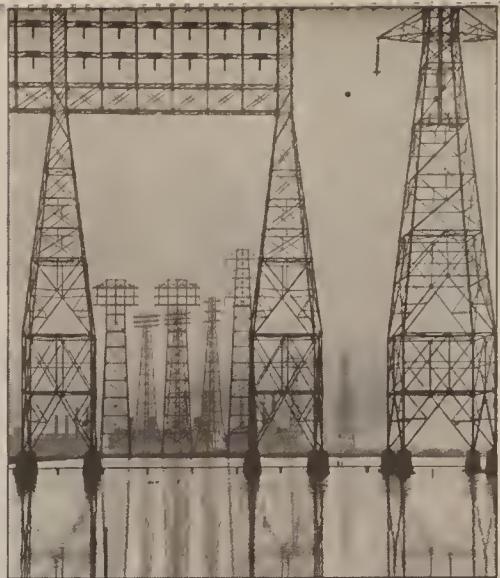
- The company's April 6 federal lawsuit seeking to force ratepayers to cover the entire cost of the debt incurred buying high-priced wholesale power boils down to a fundamental challenge to the CPUC's right to control regulatory

relief — namely, to set rates — consumer activists say. "That lawsuit is saying the state illegally implemented a rate freeze," Matt Freedman, staff attorney for the Utility Reform Network, told us.

- By all accounts the "deal breaker" in the talks between Gov. Gray Davis and PG&E was the utility's demand that the agency lose its control over rates for PG&E customers. "They wanted to neuter the CPUC," Freedman said.

- PG&E's bankruptcy lawyers moved to establish federal judge Dennis Montali's authority over the CPUC by demanding that he issue a restraining order against the CPUC's regulatory change to PG&E's accounting methods. A lawyer for the CPUC called the move a "declaration of war."

CPUC commissioner Carl Wood told us he agrees that PG&E is trying to use bankruptcy to get out from under regulation. "Deregulation," Wood said, "was based on a fiction — which is that competition is possi-



**PG&E's new line:** Bankruptcy is part of a carefully orchestrated campaign to get rid of the last bit of regulatory control the state still has over private utilities.

ble in the industry." He said that PG&E's campaign against the CPUC was inappropriate. Indeed, Wood said that the CPUC needs to go back to the days when it acted as the consumers' advocate and protector.

PG&E, Wood said, "wants to be free of regulation so they can go out and make more money. But that's not in the public interest." ♦

E-mail Savannah Blackwell at [savannah\\_blackwell@sfbg.com](mailto:savannah_blackwell@sfbg.com).

## Unsettling

### Corporate lawsuit may continue, despite supes' offer

By Gabriel Roth

It was the biggest decision of their career so far. San Francisco's supervisors — most of them in office barely three months — had to choose between handing big corporations millions of dollars and risking much more.

At their April 16 meeting, the supervisors took the cautious approach, unwilling to jeopardize the city treasury. And then they found the matter taken out of their hands.

The board was faced with a lawsuit from some 50 companies, who challenged the city's business-tax structure. The companies say the tax system could potentially discriminate against firms based out of town. Seven of the 11 supervisors voted to offer the firms \$58 million to settle the case.

But the lead attorney for the corporations wouldn't take it.

While the board debated the offer, the attorney, Charles Ajalat, phoned Sup. Aaron Peskin from Los Angeles. He left a message for Peskin announcing that the deal was off.

"This is one megalomaniac lawyer who has managed to control dozens of corporations," Peskin said. "He's looking out for himself as much as his clients."

It's not clear whether the suit's plaintiffs — a roster of big-business interests including Bechtel, Pacific Gas and Electric, Levi's, and the Gap — will take Ajalat's advice.

Ajalat's demands are unusual. Sources close to the deal say negotiations broke

down when the attorney demanded that the settlement money be paid immediately.

"Putting together \$50 million takes a little time," Peskin told us.

Ajalat was not available for comment at press time. In a story in the April 17 *San Francisco Chronicle* he said his clients would consider accepting a payment schedule closer to what the city proposed. But he left open the possibility that they would proceed with the litigation.

Peskin had advocated settling the case, even when some of his board colleagues had pushed to fight on. He says that if the case continues, the city is ready for battle.

"The Board of Supervisors has tried in good faith to settle this matter," he said. "Now [the companies] don't want to settle for the amount of money they agreed to. If you leave us no choice, we will fight you in the courts, fight you in the court of public opinion, and fight

you in the streets."

That's what some board members wanted all along. Sup. Matt Gonzalez believes City Attorney Louise Renne is overestimating the damages the city would have to pay should it lose.

At their April 9 meeting the supervisors considered offering \$64 million to settle the case. After Peskin and board president Tom Ammiano negotiated with Ajalat, they reduced the settlement offer to \$58 million. With the cost of financing the deal over 10 years, the total hit to the city treasury would be almost \$80 million.

Sups. Chris Daly and Gerardo Sandoval sided with Gonzalez and voted to reject the settlement. (Sup. Gavin Newsom recused himself from voting because of a conflict of interest: his wine store does business with one of the suit's plaintiffs.) Sandoval called the offer a handout to big business. It won't be small companies collecting the money, he said: "It's only the fat cats, as

usual. These companies are getting a windfall, which is reprehensible."

• • •

The debate over the settlement proposal presented the unusual spectacle of a supervisor publicly arguing with the city's lawyers over legal strategy. Gonzalez and Karen Snell, a private attorney contracted by Renne to work on the case, went back and forth over statutes of limitations, applicable precedents, and the predispositions of the appellate panel assigned to the lawsuit.

Their biggest disagreement was over the potential cost of fighting and losing the case. Gonzalez said the likely penalty would be less than \$50 million — and possibly nothing at all. Snell said the city would stand to pay \$103 million, making a settlement deal potentially prudent.

Gonzalez reminded his colleagues on the board that when they first considered the issue, they were warned the lawsuit

See "Lawsuit," page 17



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news

# s.f. confidential

by gabriel roth

the first district-elected Board of Supervisors in 20 years has accomplished one thing in its first 100 days, it's this: The myth of the progressive machine is dead. Unlike the monolithic Mayor Willie Brown bloc of yore, the new supervisors make their own decisions, forge their own alliances, and indulge their own disputes.

Two trends are clear, thanks to a few key votes. The live-work moratorium, the municipal utility district (MUD) initiative, and two tenant-friendly measures have

established a conservative wing, made up of Tony Hall, Gavin Newsom, and in some cases Leland Yee. And in a couple of votes, Tom Ammiano, Chris Daly, Matt Gonzalez, and Gerardo Sandoval emerged as the board's left flank.

Meanwhile, the internal dynamics among the supervisors are informed by coming reelection struggles and the emerging mayor and state assembly races. How are the supes positioning themselves, and what have they accomplished so far?

Supervisor	Record	Spin
Tom Ammiano	Thanks to the new board, he's just scored his greatest legislative victories to date: the live-work moratorium and a law levying affordable-housing fees on commercial developments, which passed the same day. As board president, he sometimes has trouble managing public comment; fixed guidelines should help.	The board's Young Turks give him a new gravitas: when Chris Daly and Willie Brown were at each other's throats, it was Ammiano who played peacemaker. Watch him build a legislative record and act presidential in preparation for a mayoral run. Watch his opponents try to identify him with every one of the board's missteps.
Chris Daly	Just what he promised: measures to help tenants, residential-hotel dwellers, and homeless people. His most ambitious proposal so far would restrict tenancies in common; the test will be his ability to negotiate eight votes for it. One worrying note: his broad dismissal of open-government concerns.	Establishing himself as the uncompromising diehard who tells the mayor he's full of shit. That won't help him win higher office, if that's what he wants, but it might make him a hero to his constituents.
Matt Gonzalez	Big fights and good causes: he's spearheading the public power push and the opposition to the business-tax suit.	An uncompromising left-winger, he doesn't much care if you like him or not. He may still want to be district attorney, but he's certainly not focused on citywide electability. Seemingly unconcerned by the brouhaha that followed his remarks about taking over the Housing Authority. Only supervisor to be quoted in the <i>San Francisco Chronicle</i> asking, "What is modern art, really?"
Tony Hall	He's already racked up the worst voting record on the board, opposing the MUD initiative, the rent pass-through ban, the live-work moratorium, and the anti-Ellis Act resolution. He and Newsom are pushing a malodorous public power charter amendment. And his new live-work legislation would allow the whole city to enjoy the loft craze that has done so much for the Mission District.	I have no idea where he thinks he's going, and I doubt he does either.
Mark Leno	He'll never be a crusader, but he's been on the side of the angels on almost every vote this term. He deserves credit for his advocacy for transgender people: unlike most of his past initiatives, giving sex-change benefits to city workers probably pissed some people off.	With Newsom whining, Ammiano taking credit and blame for the entire board, and Yee marginalized, Leno remains the most inoffensive of the board veterans, holding the middle ground and rising above the fray. Rumor has it he's the machine's designated candidate for Carole Migden's state assembly seat.
Sophie Maxwell	A solid vote. She's held hearings on environmental and social issues in the southeast. She's picking the right causes; now it's time for her to step up to the plate with some substantial legislation.	With two years before she's up for reelection, her first concern is her district. But she's a notable calming influence on a sometimes fractious board.
Jake McGoldrick	His first initiatives have been structural, and ambitious: a community-based planning process and a move to diminish the mayor's appointment power. He can be too trusting when talking to city staffers; he'll get cynical soon enough.	A shoo-in for most erudite supervisor: so far he's quoted Edmund Burke, Tom Paine, and Smokey Robinson and made references to <i>Romeo and Juliet</i> and <i>Plato's Protogoras</i> . (He suggests we follow the example of Prometheus rather than that of his brother Epimetheus, in case you were wondering.)
Gavin Newsom	On the previous board, he usually voted with the majority. This term, on the big issues he mostly votes with the minority. In both cases, though, he's on the wrong side. At least he's consistent. He said no to putting the MUD on the ballot, no to implementing the tenant-friendly Proposition H, and no to urging the repeal of the Ellis Act.	Word is that Newsom is Brown's heir apparent. He's spent most of the past few months getting into spats with his colleagues and blasting district elections. Our prediction: he spearheads a campaign to return to at-large voting while building up his mayoral profile.
Aaron Peskin	Loves to ask tough questions of city staffers; he's led several of the liveliest city hall hearings in years. So far he's been a good vote, but he's waffling on tenancy-in-common regulations and the MUD.	He wants it known that he's here to put the city's house in order: he's leading the charge against the mayor's patronage hiring and the Planning Department's neglect of developer fees. And he always has at least one eye on his district.
Gerardo Sandoval	The biggest surprise on the new board: Sandoval, a relative unknown from a conservative district, is shaping up as a solid progressive, backing every good cause to come before the board (despite some stalling on the MUD initiative). On both the privatization of Marina Yacht Harbor and the business-tax settlement, he was one of just three supes voting no.	Last week he asked for a report on any city contracts held by the "filthy 52," the companies suing to overturn San Francisco's business-tax structure. If he leads a push to revoke those contracts, he'll establish himself as a crusading anti-downtown populist.
Leland Yee	Poor. He was the only supo to vote against an appropriation of funds for senior services; he also opposed implementing Prop. H and the anti-Ellis Act resolution.	On the previous board Yee was known as an independent. Now, sources say, he's in and out of the mayor's office so often he doesn't bother to knock. Expect him to run for the 12th assembly district with machine backing.

### The key votes

Putting the MUD on the ballot (Feb. 12): 9-2. Voting no: Hall, Newsom. Live-work moratorium (Feb. 12): 9-1. Voting no: Hall. Excused: Newsom. Implementing Prop. H (Feb. 20): 8-3. Voting no: Hall, Newsom, Yee. Risking privatization of Marina Yacht Harbor (March 5): 8-3. Voting no: Ammiano, Gonzalez, Sandoval. Settling business-tax lawsuit (April 16): 7-3. Voting no: Daly, Gonzalez, Sandoval. Excused: Newsom.





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## Abortion option's quiet arrival RU-486 available at area clinics

By Tali Woodward

When the "abortion pill" was approved by the United States Food and Drug Administration in September 2000, opponents predicted wild and indiscriminate baby-killing, while supporters claimed the drug would revolutionize women's health.

So you'd think the public would have had some clue when the little white pill at the center of all the controversy started being used. But many people don't know that mifepristone — also known as RU-486 and the "missy pill" — has been available to women across the country for months.

Health care providers may be hesitant to publicize the option because of concerns that President George W. Bush's administration will restrict its use — or just because of the larger battle over abortion. It's possible the lack of attention stems from the fact that a similar drug has been quietly used in women's clinics and private doctor's offices for years. In any case, local clinics are now dispensing mifepristone, and though they stress it's not a cure-all, they herald its arrival as a triumph for the pro-choice movement.

Yet mifepristone is not fast-acting, risk-free, or appropriate for many pregnant women. Under FDA rules it can only be used within 48 days of a woman's last period, giving her little time to confirm the pregnancy and make a decision about whether to have an abortion. Multiple clinic visits are required, and a more traditional surgical abortion may become necessary in the rare case in which

the drug does not work (it has a 95 percent effectiveness rate).

Jana Cunningham of Planned Parenthood Golden Gate — which has been offering mifepristone at its nine Bay Area clinics since February — told us that the pill is still an important option for women. "It offers a very early, very safe abortion — it can actually be done earlier than a surgical abortion," Cunningham said. She added that access is particularly meaningful in rural areas, where some doctors have indicated that even if they don't perform surgical abortions, they might be willing to dispense mifepristone.

Because mifepristone has been approved specifically for medical abortion, doctors are more likely to offer it or prescribe it when asked. Methotrexate, the similar drug that some doctors have been using, technically is approved only for the treatment of cancer, arthritis, and psoriasis. It works slowly — sometimes taking as long as three weeks — while mifepristone works within a couple of days.

Women can still "expect bleeding or spotting for an average of 9 to 16 days," according to Danco Laboratories, which manufactures and distributes the U.S. version of mifepristone, under the name Mifeprex.

Cunningham said that neither drug is prescribed very frequently by Planned Parenthood Golden Gate, accounting for only 10 percent of the abortions provided by the organization. She said that while each one costs the same as a surgical pro-

cedure, "it's not an option for low-income women right now." Medi-Cal covers surgical abortions, but mifepristone has yet to make it through the bureaucratic tangle and onto Medi-Cal reimbursement forms. Advocates expect the process to be completed shortly.

Still, Mifeprex is unevenly available and used. At Buena Vista Women's Consultation Center more than a quarter of patients who are in the early stages of pregnancy choose to have a nonsurgical abortion. But Choice Medical Group, one of the area's largest women's health clinics, does not offer nonsurgical abortion.

Meanwhile, Bush, who has criticized the FDA's approval of mifepristone, has asked the secretary of the Department of Health and Human Services to review the pill's safety. Though it would be difficult to remove the pill from the market, DHHS could recommend labeling restrictions or require a registry of doctors who prescribe the drug. A bill that would restrict the pill's use — by requiring that doctors who prescribe it be "legally empowered" and trained to perform surgical abortions and also have admitting privileges at a nearby hospital — is making its way through Congress. Women's health advocates say that if it passes, the bill will effectively undo the hard-won victory that finally got mifepristone on the U.S. market a full decade after its initial use in Europe. ♦

Leah Sheldon contributed to this report.  
E-mail Tali Woodward at [tali@sfbg.com](mailto:tali@sfbg.com).

by TOM TOMORROW

## THIS MODERN WORLD



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Come to the Academy any time Saturday or Sunday between 10 a.m. and 5 p.m. for your chance to win free bicycles, energy efficient light bulbs, Muni Fast Passes, Composting bins and more. For info about recycling call the S.F. Recycling Program at 415-554-3400.

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Sunday at 1:30 p.m. come listen to a U.S.G.S. Research Geologist talk about the future of fossil fuel. Stop by the Union of Concerned Scientists table and learn the environmental solutions to the energy crisis in California, which is now spreading across the nation. Or contact Union of Concerned Scientists at 510-843-1872.

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Celebrate Earth Day Weekend at the Academy. There are mini-Research Tours, Docent-led Tours, presentations and exhibits about our beautiful blue planet. All free with Academy admission. Call 415-750-7145 or [www.calacademy.org](http://www.calacademy.org).

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## Lawsuit

From page 13

could cost as much as \$800 million. The city attorney, he said, first presented the board with "a very doom-and-gloom scenario. [After] a bit of probing and some public comment, it's nowhere near the numbers originally being put against us."

The other supervisors were impressed but not convinced. "I would like to commend Supervisor Gonzalez on his brilliant legal arguments," Sup. Jake McGoldrick began, before Gonzalez cut him off. "Jake, just vote with me," he said.

But in the end Renne's argument won out. "I have to listen to our attorneys," McGoldrick said. "They're the ones who have been studying the issue. They have a whole team."

Just who is on that team is not clear. Renne's office brought in Snell for her expertise in the kinds of constitutional issues the businesses are raising. (Last year Snell branched out: she represented development kingpin Joe O'Donoghue when he threatened KPFA-FM host Dennis Bernstein and Media Alliance director Andrea Buffa with a libel suit. No such suit was ever filed.)

But it's not certain whether Renne has consulted with any tax law experts. At the April 9 meeting she assured the supervisors that she had. But when Daly asked for more information — even the names of those experts — she demurred.

Daly repeated the request in an April 11 letter and at the April 16 meeting. Renne continued to refuse. Telling the board members the experts' names, she said, even in closed session, "would be counter to any litigation strategy we might have."

The supervisor was visibly frustrated with Renne's recalcitrance. "Thank you for making corporate greed as painless as possible," he told her.

Daly was echoing the position of progressive activists who testified against the settlement at earlier board hearings. The People's Budget Collaborative, a coalition that pushes for increased social services and corporate taxation, led the opposition; in recent weeks they were joined by the San Francisco Labor Council and the *San Francisco Examiner*.

A number of supervisors addressed the activists' concerns, vowing that the corporations weren't off the hook. Ammiano pushed a good-cop/bad-cop strategy. He asked the firms to voluntarily return the proceeds of the settlement to the city, as some have tentatively offered to do — and he proposed a revamping of the tax laws to ensure that big business pays its fair share. The board can't raise taxes without a vote of the people at a general election; the next opportunity is in November of next year.

Sup. Tony Hall, who supported the settlement, steered clear of anticorporate rhetoric, saying only that he didn't feel comfortable gambling with the public's money. During the meeting he got up to confer with Nathan Nayman, executive director of big-business lobbying group the Committee on Jobs. ♦

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April 19, at 6 p.m.

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University Center, Room 419

April 25, at 6 p.m.

Peace Corps Birthday Party  
UC Berkeley, MLK Student Union  
Tilden Room, 5th Floor

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## news alerts

by camille t. taiara

### Confront the PUC

Wednesday, April 18, voice your concerns about the energy crisis at a community forum organized by the Coalition for Public Power Now and featuring members of the California Public Utilities Commission, the state agency that recently voted to increase PG&E rates by up to 46 percent. 7-9 p.m., Cesar Chavez Elementary School, 825 Shotwell, S.F. (415) 255-7296.

### Colombia update

Thursday, April 19, get the facts you need to oppose the U.S. administration policy on what could become our "next Vietnam," at a report-back with activists from Fellowship of Reconciliation, Global Exchange, and Witness for Peace who recently returned from Colombia. 7 p.m., Centro del Pueblo, 474 Valencia, S.F. \$5. (415) 495-6334.

### 'Live from Death Row'

Friday, April 20, San Quentin death row inmate Kevin Cooper talks via speakerphone about his struggle to access DNA testing, at an event featuring anti-death-penalty activist David Bernstein and Socialist Action's Jeff Mackler, national coordinator of the defense of Mumia Abu-Jamal. 7:30 p.m., Socialist Action Bookstore, 3425 Cesar Chavez, S.F. \$5, free for students and the unemployed. (415) 821-0459.

### Keepin' it green

Saturday, April 21, help restore a community garden at the Candlestick Point State Recreation Area by planting native trees, refurbishing plots, and constructing a composting system. 10 a.m.-2 p.m., 1150 Carroll, S.F. (415) 671-0145, ext. 3.

### Pedal power

Monday, April 23, join the San Francisco Bicycle Coalition, Rails-to-Trails Conservancy, and Madrina Group at one of two planning meetings to help shape a proposal for an urban bikeway through an abandoned rail corridor connecting the Mission District to South of Market. 8:30-9:30 a.m. and 5-7:30 p.m., Southern Exposure Gallery, 401 Alabama, S.F. (415) 431-BIKE, ext. 2.

### Globalization and hunger

Tuesday, April 24, Food First and the Institute for Food and Development Policy screen *The Global Banquet: Politics of Food*, a two-part documentary detailing how the globalized economy has exacerbated hunger and poverty worldwide. Food First codirector Anuradha Mittal, who is featured in the film, facilitates a discussion. 7:30 p.m., New College of California, main theater, 777 Valencia, S.F. Free. (510) 654-4400.

### Frankenfood alert

Tuesday, April 24-Wednesday, April 25, attend a Genetic Engineering Education Network workshop on the health and environmental risks of genetically engineered food, including what questions to ask your grocer. Then, join Greenpeace, the Center for Food Safety, and others at a demonstration protesting the Food and Drug Administration's failure to regulate genetically engineered products. Workshop Tues/24, 7-9 p.m., Grand Lake Neighborhood Center, 530 Lake Park, Oakl. Free. (510) 653-6326; demonstration Wed/25, noon, Food and Drug Administration, 1301 Clay, Oakl. (415) 512-9026.

### Surveillance in the digital age

Tuesday, April 24, author and Santa Clara University law professor David D. Friedman discusses encryption versus surveillance on the Web and how technological developments will affect political and civil freedom, at an independent policy forum sponsored by the Independent Institute. Call to RSVP. 6:30-8:30 p.m., Independent Institute, 100 Swan Way, Oakl. \$10. (510) 632-1366. ♦

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail [camille@sfbg.com](mailto:camille@sfbg.com). Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at [sfbg.com/action](http://sfbg.com/action).

## Stop the FTAA!

Friday, April 20-Saturday, April 21, join the Mission Anti-Displacement Coalition, Just Act, and the Coalition to Stop the Free Trade Area of the Americas in a massive march and rally against eviction profiteers, gentrification, and neoliberal trade policies that undermine labor, democracy, the environment, causing worldwide displacements in the interest of corporate profits. The next day, show your support for migrant laborers displaced and exploited by neoliberal policies at a march and rally for immigrant rights featuring speakers Sup. Chris Daly, Carlos Petroni of the Papers-for-All Campaign, Victor Menotti of the International Forum on Globalization, and others, as well as live music, street theater, and spoken word. The actions take place in conjunction with weekend-long demonstrations in cities throughout the hemisphere, as leaders of 34 countries meet at the Summit of the Americas in Quebec City to further plans for the Free Trade Area of the Americas, a secretive business deal that would expand NAFTA throughout the hemisphere and create the world's largest free market zone. Antigentrification march and rally Fri/21, assemble at 3:30 p.m., Powell and Market, S.F.; march begins 4 p.m.; rally 5:30 p.m., Portsmouth Square, Kearny and Clay, S.F. (415) 553-3418 or (415) 504-8254, ext. 41. Immigrant rights march and rally Sat/21, assemble at noon, 24th St. and Mission, S.F.; march 1 p.m.; rally 1:30-4 p.m., Precita Park, Folsom and Precita, S.F. (415) 731-7924 or (415) 647-4141. ♦

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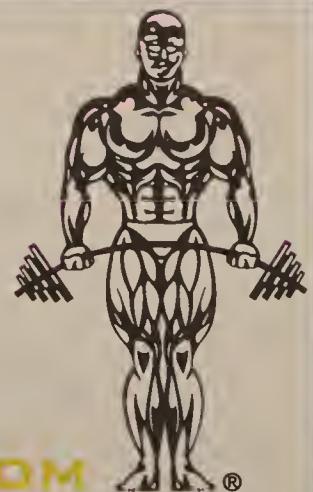
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# Sleepless nights

Whether you're in a shelter or on the street, city homeless policies aren't helping. By Cassi Feldman

**K**imberly Scarbo and her baby spent the first week of April at the St. Paul residential hotel thanks to a \$250 check from a local nonprofit. After that, like many homeless families, they were thrust back into the city's shelter system while waiting for a more permanent home. Scarbo's vibrant red hair and freckles are at odds with the circles under her eyes. She's desperate to find a safe place for her nine-month-old son, Josue, whose life depends on a heart monitor.

Even with his medical problems, she told the *Bay Guardian*, they still weren't considered high priority by Connecting Point, the agency that oversees family referrals for emergency shelter. After losing so much, she said, "Now I'm at risk of losing him."

A look at city statistics wouldn't offer Scarbo much hope. There are at least 2,000 homeless families in San Francisco. The waiting list for public housing is years long, and most Section 8 rental vouchers expire before recipients can find places to use them. Seventy percent of families who exit the shelter system will be forced to leave San Francisco to find housing, said Maggie Donahue, the director of Housing and Homeless Programs for the Department of Human Services.

Donahue and her colleagues wisely point out that only long-term solutions can bring an end to homelessness. But, activists say, the city isn't putting its money where its mouth is. It isn't allocating enough funding to keep people housed, but it isn't spending enough on emergency shelters either. The result is more people on the streets and a cycle of poverty that can last for generations.

"Even if people are doing everything they're supposed to be doing, they still can't necessarily find housing in six

months," said Rebecca Vilkomerson, policy and advocacy director for Homeless Prenatal Program, a local nonprofit. By helping parents tackle prohibitive move-in costs, HPP successfully moved 250 families out of the shelter system last year. Unfortunately, the group used up its \$75,000 budget for move-in grants in the first six months of last year, and its request for more funding in this year's budget went unheeded by DHS. Other initiatives suffered the same fate. Out of two programs that offer rental assistance, one was underfunded, and one wasn't funded at all.

"We didn't have a lot of flexibility this year because of the anticipated deficit," said Donahue, who told us DHS's funding was determined by the Mayor's Office. "It's looking like a really challenging budget year for the city." Vilkomerson and others don't accept that argument. For example, they say, the city could cut some of the funding used to punish "quality of life" crimes committed by the poor (see "Mean Streets"). If city money were spent more efficiently, they add, the financial need of homeless organizations would eventually decline.

Without other options, families like Scarbo's are forced to rely on the city's shelter system. Despite the addition of a fourth family shelter last month, there are still a hundred families stuck on Connecting Point's waiting list each night. At a hearing held by a Board of Supervisors committee April 3, homeless mothers demanded that the city implement the "no turnaway" policy adopted three years ago.

If you listen to local officials, that may be impossible. "There's

always going to be a waiting list for shelter," said Trent Rhorer, DHS acting director. Rhorer blamed the shortage on the fact that San Francisco is a magnet for people from other counties who need services.

That's not good enough for Stephanie Hughes. When she and her five children were displaced by a fire, she was forced to move them into a scrap yard. "Hillary Clinton says it takes a village to raise a child," she told the supervisors. "Where's this village? No one was there for me and mine."

Single adults in the shelter system are

just as frustrated. Since the Mission Rock shelter closed in 1999, most men and women have to win a nightly "lottery" to get a bed at Multi-Service Center North or South, the city's largest shelters. You wouldn't know it from the news coverage, but a proposal to reorganize these shelters was at the center of the overplayed March 30 spat between Supervisor Chris Daly and Mayor Willie Brown.

Though the shelter redesign meetings were open to the public, some participants say the resulting plan, released in February, is a far cry from what they envisioned: MSC North would become

available exclusively to those who accepted mandatory social services such as drug treatment and job training, leaving the 346-bed MSC South as one of the city's only no-strings-attached emergency shelters. Metal chairs would replace mats at MSC South, and 100 extra beds would be added to its already crowded second floor.

"I just feel like it was a containment exercise, a snow job," said Ron Rucker, a homeless representative on the committee. After he attended countless meetings and helped to survey 400 homeless people, he said, the plan barely reflected his input.

Allison Lum of the Coalition on Homelessness, acknowledges that one-on-one "case management" services are good for some people but should not be a requirement for a bed. "What we're hearing from homeless people is that what's being offered may not be helpful to that particular person," she said. "Mandatory services come out of wanting to manage people, not help them."

George Smith of the Mayor's Office on Homelessness dismissed her concerns. He told us his office had worked with homeless focus groups and tried to provide "what they were asking for." He added that he was open to negotiating certain aspects of the plan, and since our interview some positive changes were made.

Regardless of how many details are amended, Paul Boden, director of the coalition, told us the process is inherently flawed. "No one is increasing capacity," he said. "This is just another layer of upper-income managers redesigning a system that's inadequate—and pitting people against each other in the process." ♦

E-mail Cassi Feldman at [cassi@sfbg.com](mailto:cassi@sfbg.com).

## Mean streets

**K**en Moshesh made a terrible mistake on Jan. 18: with nowhere else to sleep, he curled up on the porch of a boarded-up wooden building in Berkeley. He was woken at 11 p.m. by a police officer and, since he'd been caught sleeping outside before, was brought to county jail.

Moshesh's experience is familiar to homeless people throughout the Bay Area. California Penal Code, section 647j, prohibits lodging in "any building, structure, vehicle, or place, whether public or private, without the permission of the owner or person entitled to the possession or in control of it." Homeless advocates say the

police use this law to crack down on street campers selectively and without warning in the middle of the night, confiscating possessions and issuing citations.

But Moshesh's story is different. Rather than agree to the usual "stay-away" order that would keep him off certain Berkeley blocks, he decided to fight back by tackling the constitutionality of the lodging law itself. "It was a decision that was born out of necessity," said Moshesh, a musician, teacher, and writer for *Poor Magazine*. "I got brought to jail, my property was taken, and then I realized that these things can happen again. There's no discussion of what is actually going on."

Thanks to Moshesh and his supporters, that discussion may finally be heard. Berkeley public defender Greg Syren told us he is researching past cases to find ways

to challenge the law. "On a personal level, I think that the 647j law is ridiculous," he told us. "There's no malicious intent associated with that crime." That hasn't stopped police in the past. Even though there are an estimated 9,000 to 12,000 homeless people in Alameda County and only approximately 830 shel-

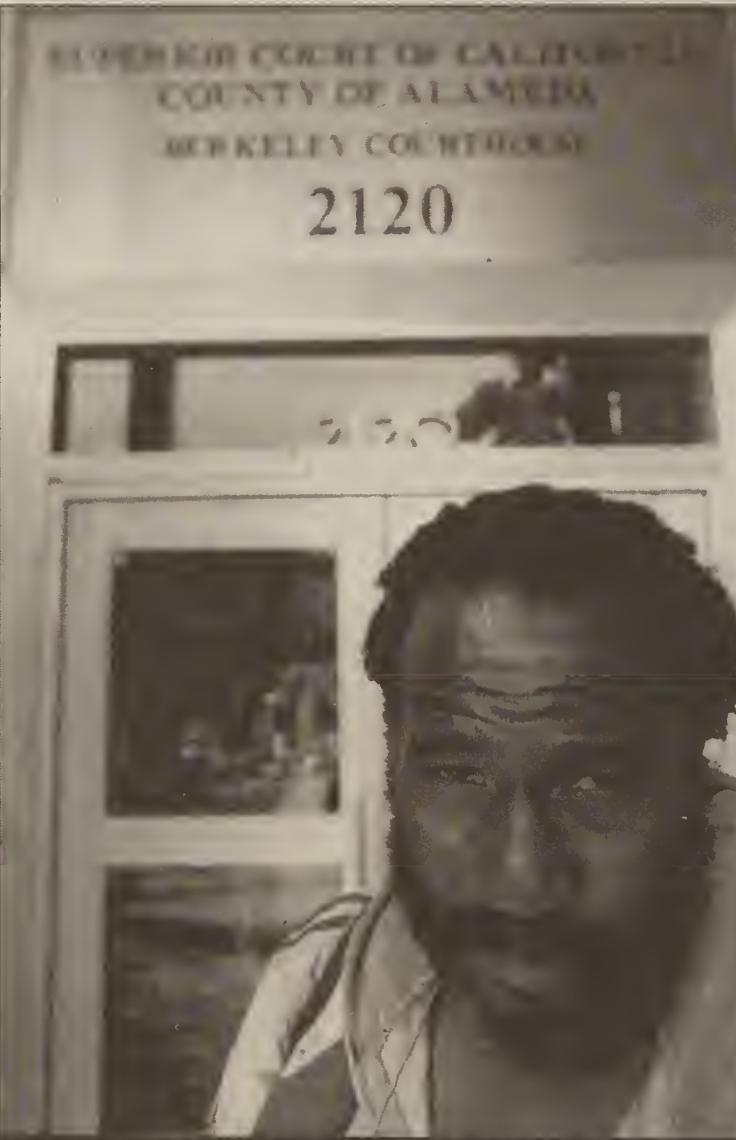
ter beds, some of which are available only in winter, homeless people do not have a right to sleep on the street. Although Berkeley does not track its lodging-law citations, service providers report dozens per week. (San Francisco police issued 23,871 quality-of-life citations — for crimes including street camping — in 1999.)

"The court system is acting as an agent for gentrification," said Michael Diehl of Building Opportunities for Self-Sufficiency, an East Bay nonprofit. Diehl and others are pushing Berkeley to pass a homeless human and civil rights resolution that includes a moratorium on 647j. Berkeley City Council member Kriss Worthington has already introduced the resolution for an April 17 vote. He applauded Moshesh's courage at a rally outside the Berkeley courthouse last week.

Moshesh himself thinks that, as a former '60s activist, he makes the perfect legal guinea pig: "The first day I became homeless, I decided that I was going to do something about it," he said. "Before I come out of here, this is gonna change."

C.F.

For more on Ken Moshesh's case, including his own story "It All Comes Out in the Wash," visit [www.poormagazine.org](http://www.poormagazine.org).



Full-court press: Berkeley homeless activist Ken Moshesh is taking a rare step in challenging the constitutionality of a state law that prohibits people from sleeping outside.



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# George W.'s dead earth society

Greens strategize as prez bulldozes planet.

By A. Clay Thompson

President George W. Bush has been hyperindustrious during his first 100 days in office. Unfortunately for the six billion people living on Earth, he's devoted much of his time to wrecking the planet.

W's widely decried plans for oil drilling on the pristine northern tundra of the Arctic National Wildlife Refuge were just the beginning.

On March 20 the administration yanked new regulations lowering the amount of arsenic in drinking water. The regulations, 25 years in the planning, would have reduced cancer rates and brought the United States in line with the water-purity standards of the rest of the developed world. But hey, what's a little poison in your agua?

A week later, after intense lobbying by oil and coal interests, Bush pulled the United States out of the Kyoto pact on global warming, a shudder-inducing maneuver that sparked outrage in brain-equipped humans around the world.

Topping it all off is the president's budget, which slashes by half funds for renewable energy while boosting subsidies for the coal business and gutting the Endangered Species Act.

The barrage of anti-environmental initiatives isn't exactly sending the prez's approval ratings through the roof; Americans like breathing and aren't too fond of cancer. At this juncture, though, Bush and Environmental Protection Agency chief Christine Todd Whitman show few signs of softening their offensive.

"Bush is just out of step with where people are at on the environment, and I think people are picking up on that," Sierra Club spokesperson Allen Mattison said. "People

in Bush's own party are pressuring him — they don't want polluters to run amok."

Two questions loom: How far will W. go? And what will he go after next?

### Scary, very scary

To understand what the hell the prez is doing, you've got to get inside his head (yes, it's scary, but be brave, dear reader). When it comes to eco-issues, Bush draws his guiding principles from a pair of right-wing think tanks: the Bozeman, Mont.-based Political Economy Research Center and D.C.'s Reason Foundation. The biggest environmental problem facing the United States, according to the published treatises of the groups, is too much federal regulation. The solution? Jettison national environmental laws. Quit prosecuting corporate polluters. Make local authorities handle environmental matters. Let those all-powerful "market forces" weed out resource-wasting businesses.

Bush's brain trust offers a warped view of reality: global warming is just fuzzy science; toxic waste isn't a health threat; the Endangered Species Act is protecting too many animals at the expense of landowners. What we've witnessed during the past three months is the prez rapidly putting this vision into effect.

One way he's doing that is by stuffing the new admin with high-placed anti-enviros, most notably Department of the Interior head Gale Norton. Now overseeing the majority of America's public lands — some 436 million acres — Norton spent the early '80s at a conservative legal foundation committed to repealing environmental laws, such as restrictions on oil drilling and mining in national parks.

Handpicked by Bush, Reason president Lynn Scarlett is poised to take the second-in-command slot at Interior. Scarlett, who will likely be confirmed by the Senate later this month, urged Congress in 1999 to "target the Clean Air Act [and] the Clean Water Act," because "many of the risks addressed by the current legislation are trivial or nonexistent."

Harvard scientist John Graham, a man unfazed by EPA estimates that dioxin could cause cancer in as many as 1 in 100 Americans (basic reasoning: it's a dangerous world, whaddya want me to do about it?), will likely take the job of "regulatory czar" at the Office of Management and Budget.

Don't forget Jeffrey Holmstead, nominated to head the EPA's Office of Air and Radiation. A high-dollar D.C. lawyer who often works for the chemical corporations, Holmstead is well acquainted with the EPA: he's lobbied the agency to roll back toxic rules.

Judging by Bush's driving ideology and the kind of people with whom he's surrounding himself, we should expect him to take this "kill 'em all" mission as far as he can.

And the next place Bush will go is the courts.

### Stealth assaults

Lawyerly greens are finding themselves in a strange situation. For as long as anyone can remember, they've spent their days suing the government over lax ecological safeguards. Now, rather than pushing for stricter wildlife protections or cleaner-water rules, they're going to court to keep existing environmental laws in place.

One example: During the waning hours of the Clinton era, the U.S. Forest Service unveiled the Roadless Area Protection Rule, a substantive initiative that would put 58.5 million acres of National Forest land off-limits to loggers and miners. As usually happens when Forest Service actually moves to protect the forests, the timber industry — in this case joined by the state of Idaho — promptly took the feds to court to block the proposal.

Bush's response to the controversy, thus far, is to let the rule die. On March 30 the administration's legal team showed up in federal court in Idaho and gave the judge the green light to kill the law, forcing enviro lawyers to step in and argue the law's merits.

Look for the administration to use lawsuits brought by business as a cover for rescinding environmental laws. See, the Bushies, will say, these regs go too far and simply won't stand up to legal challenges. Well, of course they won't if the federal government prods the courts to chuck 'em.

"We have to put up the legal defense for various policies — like the roadless policy, or the national monument designations, or the phaseout of snowmobiles of Yellowstone — because you can't depend upon this administration to mount a strong defense of those policies," explained Buck Parker, executive director of the Earthjustice Legal Defense Fund, which is working to save the roadless rule and a bunch of other laws. "They'd like to turn over those policies themselves." ♦

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## For love of the game

Designers navel-gaze at GDC. By Jason Shankel

I was halfway through my third Jolly Rancher when a guy across the room told us that there had been another school shooting. We all sighed, seemingly of one candy-scented breath. Mixed with the sorrow that we felt for the latest in what seems to be an endless series of senseless tragedies was a cocktail of guilt and defensiveness, as we knew that some of us in that very room would soon be called on to answer for the "culture of violence" that supposedly turns kids into killers.

The occasion was a roundtable discussion on video game violence at the Game Developers Conference (GDC), a weeklong gathering of game designers, programmers, and promoters held last month at the San Jose Convention Center, deep in the Day-Glo heart of Silicon Valley.

It's been a bizarre odyssey for us computer game developers. Only in the past few years have we awoken to the fact that when people talk about violence in the media, they're talking, in part, about us.

Who, us? We were not entirely prepared for this judgment. Obviously, we were, and still are, a mostly white, mostly middle-class, mostly male quotient of ex-A.V. geeks content in times past to peddle our simple wares to younger versions of ourselves. You never would have thought that the digital revolution would pass us by, but it nearly did.

I'm not talking about technology. There's not a single one of us you'd want to get started talking on a cross-country bus trip about programmable pixel shaders, inverse kinematics, or the merits of DirectX versus OpenGL. No, I'm talking about culture.

The watershed moment came back in '95 when, while we weren't looking, ordinary people started buying computers. The harbinger of our newfound status as a mass medium was the success of *Myst*, a success around

which most game developers could not quite wrap their brains. It was just a simple adventure game with a lot of pretty pictures and nice sounds — so what? What many of us didn't understand then was that people weren't just buying *Myst* to play on their computers; they were buying computers to play *Myst*.

Suddenly, we were on the verge of becoming a mainstream entertainment industry, and that meant not only more attention from other branches of technology and entertainment but also more scrutiny from the public at large. The effects of this scrutiny were already being felt back in 1994, when concern over video game violence and the threat of congressional action led to the creation of the Entertainment Software Ratings Board, or ESRB, the game industry's equivalent of the Motion Picture Association of America.

Ernest Adams, a game designer and one of the founders of the GDC, thinks this scrutiny has provided a growing feel for gaming.

"As much as I oppose censorship, I actually believe that the threat of censorship has been good for the industry," Adams said. "It has forced us to stop and think, and it has slowed the arms race toward ever more gore. The problem [with the press] is that a few really egregious examples [of violence in games] are enough to tar the entire industry with one brush, even though 80 percent of the thousands of games released each year receive an E rating [the ESRB equivalent of a G or PG rating]."

But if we want to keep our mainstream audience growing, it won't be enough for computer games to be merely inoffensive. Pleasing a mainstream audience means producing work with real value, and that means taking our medium more seriously.

"I feel very much that the interactive medium is an art form," Adams said. "It's up to us to begin to create

works of art in this medium and also to persuade the public that we are an art form."

Art form or no, we're certainly getting more attention from consumers, and that means more attention from the rest of the technology industry. At last year's conference Bill Gates himself took the stage to introduce the X-box, Microsoft's as-yet-unreleased gaming console. Microsoft has always had a notable presence at the GDC, but never El Hombre himself. This may sound jaded, but it's hard not to notice when \$100,000,000,000 walks into the room and starts telling you what's what.

As the new economy evaporates, serious technologists, software designers, and business folk have been finding their way to the tide-poolish ecosystem of computer games. At the GDC's job fair, angel-headed hucksters, nursing their failed dot-com wishes and IPO dreams, hovered like Peter Lorre in *Casablanca*, their résumés practically screaming, "My God, Rick, you have to help me!"

Part of me knows this infusion of new blood will be a good thing; our audience is bigger and more diverse now, and we need new people with new ideas if we're going to keep up. But my residual schadenfreude makes me wonder how these high-tech refugees will fare in games. This industry has always been the red-haired, adopted, middle stepchild of Silicon Valley. There are no promises of wealth, no billion-dollar IPOs for companies younger than the Bush administration, no overnight successes, just the heated pursuit of America's ever-dwindling leisure time.

And that pursuit is getting more expensive all the time. On the conference's expo floor was a display of classic video game systems: the Odyssey, Atari 2600, ColecoVision, Commodore 64, and Apple 2. Some stood behind glass like museum exhibits from a long-forgotten age; others were up and running old titles like *Jumpman*, *Donkey*

*Kong*, and *Ms. Pac Man*. In their day these games could be developed by a handful of programmers in a matter of months or even weeks. Today, thanks to improved technology and increased audience expectations, computer games can take years and cost millions of dollars to produce.

And big budgets mean expensive production technology. A crowd was gathered around Vicon's booth, their lust divided evenly between the spandex-clad, Seven of Nine-looking booth babe on the stage and the high-performance, real-time, motion-capture skeletal animation system displayed on the screen behind her. When she moved, sensors on her joints and extremities transmitted data to the animation system, and the model on the screen mimicked her steps, Jerry Mouse to her Gene Kelly.

The whiff of Hollywood sulfur is not hard to catch. Half of the vendors were pitching products developed for the film industry. You can hardly swing the mutilated corpse of Jar Jar Binks without hitting a digital effect in most movies, and Moore's Law tells us that what you see on the big screen today is less than two years away from the desktop.

Silicon Valley and Hollywood have been doing this Sam and Diane routine for quite some time, dancing around one another like virgins on prom night. Will they or won't they? There's a certain appeal to this coupling, especially for game developers. We're attracted not only to the high-gloss sex-and-cocaine glamour of the Big H but also to the formulaic ease with which they please their audiences in an era when most computer games still lose money.

So as we wait to see what manner of phoenix will rise from the dot-com ashes, I wonder whether life will imitate our would-be form of art. If there's one thing I learned growing up in video arcades, it's that you can always get three more lives for a quarter. ♦

*Jason Shankel is a game programmer who could not bring himself to work the All Your Base meme into this piece. He can be reached for great justice at shankel@pobox.com.*

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I'm writing this column from a Blackwell's Bookstore in Oxford, England, where the yellowed stone of 17th- and 18th-century college buildings is criss-crossed by electrical wires, and medieval archways yawn over shiny new signs that say "CCTV in use." I spent the first several days of my vacation — and my first-ever journey outside of North America — in London, where similarly weird juxtapositions of high tech to history are everywhere.

I was surprised to discover that unlike many American cities, London has been altered in its texture by the dot-com boom in the same way San Francisco and Silicon Valley have. It's not just that

people here are employed in the I.T. industry, which is also true all over the United States, but that the idea of the Web has permeated London's everyday culture. Comedians on Channel 4 satirize politicians who urge British citizens to "become high tech." The old-fashioned shapes of London taxis are painted over in ads for Oracle, Yell.com (a sort of Yellow Pages-esque portal), and Lastminute.com (a British travel service). Nobody here seems to use the nation-specific ".co.uk" suffix for British Web sites; instead, everything concludes with the bland, American/global ".com." There are dot-economy apocalypse jokes in billboard ads, such as one from Hyundai, plastered all over the Underground stations, which reads, "Disappear faster than a dot-com company." Charles even discovered a depressingly dull-seeming anthology of Brit literary short stories called *The New English Library Book of Internet Stories*, whose introduction is titled (most inauspiciously) "Imagination Dot Com."

The American vices of an accelerated dot-com lifestyle have — unsurprisingly — come to England as well. When Charles and I went to a tiny art-house cinema in London, we were amused to discover that the flick was preceded by several ads, two of which were for Starbucks, whose British slogan is "Your home away from home." The next day I hung out for a couple of hours on the second floor of a triple-decker Starbucks, fiddling with my laptop and enjoying a terrific view of the crowds below. They were all seething around a roped-off Underground station, which had been shut down owing to bomb threats. At least there are still distinctly English forms of terrorism.

Perhaps Internet culture has taken off so pyrotechnically here because England is a nation of nerds. After all, the Brits did bring us both *Dr. Who* and *Space 1999*. In fact, I had an utterly transformative experience when Charles took me to *Forbidden Planet*, a British chain store devoted entirely to science fiction fandom. The London branch is huge, two vast floors of comics, novels, T-shirts, and action figures divided up into enticing sections such as "Cult," "Star Trek," "Dr. Who," "Anime," and most excitingly, "Buffy." Although *Buffy the Vampire Slayer* is inarguably a successful show in the United States, it's a gigantic phenomenon here — everyone we've talked to watches it regularly (albeit satirically), and *Forbidden Planet* boasts a wide array of Buffiana I've never seen in the United States: mugs, dolls, a board game, magnets, coasters, key chains, postcards, and of course, the entire first four seasons on videotape. Sadly, British videos don't work on American VCRs, or I'd be lugging a fuckload of cult tapes home with me. I almost wept with frustrated consumer desire when I discovered the pilots for both *Wonder Woman* and *The Incredible Hulk* were on sale for £8. Why do the British get access to so many great pieces of American trash when we Americans don't?

I think it's because British nerds are more socially integrated than American ones: they have taste, class, and a kind of cultural acceptability that American Trekkers or Buffy fans simply never achieve. When I walked into *Forbidden Planet*, I was expecting to find a store full of the S.F. fans and geeks I'm used to in America — awkward, shy types whose backs have developed a protective slouch from years of being picked on in school. Full of unsocialized fire, the American geek has a wild, unpolluted imagination that can only come from being an outcast.

But here in England, the people browsing the Michael Moorcock aisle and checking out the latest dorky Star Trek novels looked like suburban dads and mums. A CD from Los Angeles rock band Sublime was playing over the store speakers while the kinds of hip teens who beat up my S.F.-obsessed friends in elementary school perused books about robots. Where are the real geeks, I wondered.

I guess in a nation whose medieval history has spawned countless cheesy American fantasy novels, the nerd is an ordinary citizen. I still can't decide whether that's a good or a bad thing. ♦

Annalee Newitz (suttonhoo@techsplotation.com) is a surly media nerd who hasn't had nearly enough bangers and mash.

Perhaps Internet culture has taken off so pyrotechnically here because England is a nation of nerds.

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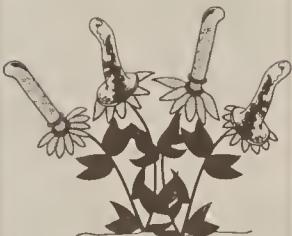
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by andrea nemerson

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# Booooring

**Q:** I feel a bit awkward asking strangers questions about my relationship, but I am at a bit of a crossroads. I feel as though my wife and I have reached a boring level in our relationship. We have a two-year-old daughter, and we both are very busy with work and life. This leaves little time for freaky sex. We do what I call "take-the-edge-off" sex and very rarely have a good-natured romp. My wife says she is totally comfortable going through the motions of our daily life. She tells me that she got all her craziness out of her system when she was younger. She is only 29. I am 33 and still as horny as a 16-year-old boy. I can't help feeling a little jealous, since some of her craziness was before we were together. She has very plainly stated that my attentiveness in bed has allowed her to have her first orgasm during sex. I suggested we try role playing, but to no avail. She will have nothing of the sort. She says that I totally please her and that once her sexual palate is satisfied, she can go for quite a while without it. I just want more. We have been together a total of nine years, and she says I am still the same, but she has changed. I have a wanting to pursue other physical interests. I have told my wife this, and she suggests that I should do what I want if she cannot satisfy me. At one time we could not get enough of each other. What should I do?

**A:** First learn a fact of life or two. The arrival of a child does much to curb "freakiness" in many people's lives. She who is usually the main child care provider has a great deal of her touch needs met in this way and is often sleep-deprived. After many years together many couples have to plan for the time and opportunity for good-natured romps that used to occur spontaneously. If something that involves you has become boring, it is your job to do whatever it takes so that you are not bored. That usually involves investing some creative thought, time, and energy. Finally, if after discussing all these things with your wife in detail and doing some problem solving together, the solution she and you come up with is still your "doing what you want," believe her and do it.

**Q:** I'm really curious about my arousal when fantasizing about hearing people vomit. Have you heard of this? I'm wondering what it stems from. Any info would be helpful.

**A:** The only information I can give you on your own psychosexual development is that something like this becomes erotic when it becomes associated with erotic feelings early in life. If you were masturbating and this was going on in the background, or if someone threw up and then came and did lovely things to your body, such an association might be made. If you want to know more, it's up to you to go digging into your psyche, perhaps with the aid of a psychoanalyst.

**Q:** I am a 35-year-old woman married for 10 years. While I am sleeping, my husband takes my temperature rectally. I wake up scared and ask him what he's doing. He says he wants to know if I have a fever. I think he has a sick fetish. I'm sleeping in another bedroom with my door locked at night, and I'm really considering divorce if he keeps this up. I hope he sees this printed, and if so he will be very embarrassed.

**A:** Some very important communication seems to be missing here. Is this something he does often? Have you told him that you don't like it and to cut it out? Is he interested in some anal penetration that he doesn't think he can get in any other way? Have the two of you ever played doctor during waking hours? There's no reason for him to feel embarrassed if he sees this in print. Maybe it's the best way to get you two talking.

**Q:** My boyfriend and I recently rented *Road Trip*. One of the college students in the film experiences what was called "milking the prostate" to bring him to ejaculation for a sperm specimen. The nurse inserts two fingers into his rectum and does something. Is it a real technique? How is it done? P.S. I hear you're very nice.

**A:** What the nurse did was stroke and/or press the prostate gland in such a way that ejaculation was triggered, but probably not orgasm. Your doing the same thing to your guy might stimulate both. If prostate stimulation alone doesn't do it for him, suggest that he stimulate his penis at the same time. P.S. I can be. ♦

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum ([www.askisadora.com](http://www.askisadora.com)) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

While I am sleeping, my husband takes my temperature rectally. I wake up scared and ask him what he's doing.

**color vision**  
by richard flynn

# AIDS in the ghettos

**A**t the Stanford Positive Care Clinic a doctor told me, "Last night we put a 25-year-old African American male in intensive care. He's an I.V. drug user from east Palo Alto who has never heard of HIV or AIDS. He has no T cells. He has no bone marrow. He'll be dead in two days. There's nothing we can do." It's an extreme diagnosis for a 25-year-old who didn't suspect he was ill. Just got a case of pneumonia. Tough breathing. Can't walk. Better see a doctor. Dead in two days.

What people don't know, or don't want to know, is killing them. While this is true for many people with HIV/AIDS, it's especially true for minority men and women. In 1999, 11,247 African Americans and Latinos died from AIDS, compared with 4,850 whites. People of color are suffering nearly two and a half times the death rate of whites. And consider that for 2000, cumulative AIDS reporting for the United States showed whites weighing in with 296,931 cases, while African American and Latino cases totaled 320,274.

Why are death rates so much higher among blacks and Latinos, despite the fact that the rate of infection is only 10 percent higher in the minority population? Linda Jinks at Fairmont Hospital in San Leandro said, "This disparity rests on the fact that minorities are more likely to find out that they're sick when they're closer to the crunch of late-stage AIDS." They don't go to the doctor until they're too sick not to, like the young man from east Palo Alto.

But it's not just the death statistics that are alarming. Rob Crowe, Alameda County's quality assurance coordinator for HIV Title III access, sees some very disturbing trends in the shifting demographics of infection. Young African American gay men have an infection rate of nearly 35 percent, while their white counterparts have an infection rate of 7 percent. Crowe attributes this glaring disparity to a variety of causes and influences. Often suburban white kids can discuss sex and risk more freely in their gay-friendly high school support groups. Inner-city schools often don't have such programs, and gay teens are stigmatized. They're stuck with whatever information they can find in often silent, if not hostile, environments.

Jean Yokotobi of the Stanislaus County Department of Public Health talked about how this stigmatization works: a young Latina in his care whose husband died of AIDS refused to take the HIV test because she was afraid of how her family, friends, and neighbors would react.

Statistics indicate that Latinos as a population are the least likely to take an HIV test while they're still healthy. The Centers for Disease Control and Prevention reports show that only 1 in 10 Latina women and 1 in 12 Latino men take a test while they're HIV-positive but don't have AIDS; the rest find out when they have AIDS symptoms, often when it's too late. By comparison, roughly 1 in 5 of their African American and white counterparts test positive before they've had symptoms.

Dr. Tony Lee at San Francisco General Hospital said, "The funding for outreach and education has diminished in the last few years." Seemingly every bus stop in the Castro has an HIV message. You won't find this same coverage in Oakland's Fruitvale barrio or at Hunters Point.

Women, especially minority women, represent the biggest shift in the HIV/AIDS demographic. Minority women accounted for 77 percent of the heterosexually transmitted cases of AIDS in 1999. About 40 percent of these cases are attributed to I.V. drug. Another 40 percent of the cases are attributed to their having sex with boyfriends who were infected via I.V. drug use or sex with other males.

The good news is that a support system for people with HIV/AIDS is available, regardless of anyone's financial situation. Lois Lindsey, Alameda County's program coordinator for HIVAccess, a program funded by the Ryan White Title III Program, described some of the support low-income patients can expect. The first thing, of course, is free HIV tests. If a test comes back positive, the person is given the news by a peer counselor. Then "patients are encouraged to get medical care," Lindsey said. "Sometimes the peer counselor will escort a patient by hand to meet the contact person who will guide him or her into the medical support system."

Once in the system, patients are given care that was recently recognized by federal investigators as being on par with that found in the finest clinics in America. There are no lines like the long emergency room lines at county hospitals. There are no hassles over medical expenses for low-income people; funding covers that. Counseling is available for those who don't know what to make of their situation. The doctors are specialists who understand the disease.

Alameda County has several clinics where low-income people can get excellent care. In the Fruitvale District, la Clinica de la Raza provides care to the Latino population. The southern part of the county has the Tri-City Health Center. Fairmont and Highland Hospitals are under the umbrella of the Adult Immunology Clinic. Berkeley has Berkeley Primary Care, Oakland the Asian Health Center.

What's to keep African American and Latino men and women from contributing the most to the new wave of HIV infection and AIDS deaths? The problem, it seems, lies not in the system that can and will provide care but in outreach to communities where HIV/AIDS infection hasn't yet been acknowledged as a pressing medical problem. Word must get out; lives are at stake. ♦

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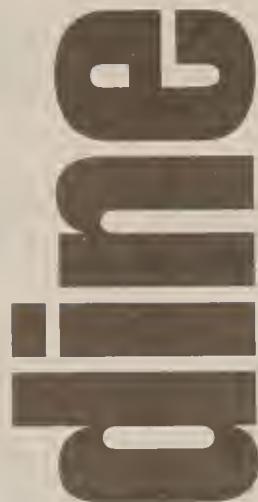
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# The declining significance of pork

By Paul Reidinger

**P**ork may not be the most prominent of Christianity's symbols, but it's surely one of the most ubiquitous. From ham at Easter to the loving, artisanal preparations of prosciutto-style cured meats in Catholic southwest Europe (home of the Inquisition), pork has long marked the boundary between Christian and Jew. As a friend of mine, a Jewish scholar of Sephardic origin, once joked, "In Spain even the vegetarian dishes have pork in them."

Spain. Site of the so-called *convivencia*, the rich medieval mingling of Christian, Jewish, and Islamic cultural elements. Home of Torquemada, who despite — or because of — his own Jewish ancestry led the Church's persecution of Iberia's Jews. Among the European nations, only Germany can match Spain for being conflicted about its Jewish minority — and Germany is, of course, another of the great pork-eating cultures.

The Spanish brought Catholicism, pigs, and pork-loving to their New World colonies, including Cuba. One of the most harrowing (of many harrowing) scenes in *Before Night Falls*, Reinaldo Arenas's memoir (and now a movie) of 1960s Cuba, is of a pig being brutally slaughtered. I've often thought of that scene when sitting in a Cuban restaurant with a menu that invariably offers some version of a Cuban pork sandwich.

Laurel's, which opened last fall in the Civic Center space long occupied by Eliza's, offers just such a sandwich (the winningly named "medianche"), along with roast pork loin and grilled pork chops, but on balance there are probably more beef than pork dishes, and more seafood than meat of either variety. Of course this makes sense, Cuba being an island lapped by tropi-

cal waters, and it was reassuring to the sentimental in me, who loves pork — the most subtle and supple of all meats — but cannot quite clear his conscience about it.

Tropicality is very much the mood of the restaurant. There are pots of flowers everywhere and plenty of mirrors for airiness and a sea green color scheme that helps push the cold gray city out of mind, at least for a little while. The contrast is sharpest in the daytime, when the dressed-for-success Civic Center lunch crowd comes swirling into the restaurant, seeking some aesthetic warmth — and of course sustenance.

They're not likely to find a dish more sustaining, or tasty, than the polenta Cubana (\$7.50), which features nicely firmed-up blocks of polenta bounteously laden with seasoned ground beef and served with pico de gallo and a side dish of black beans. True yeoman cooking, the kind of thing you'd serve to field laborers.

More in keeping with the tenets of urban elegance and restraint is grilled sole (\$8.50), with mango salsa, mashed potatoes, and sautéed vegetables. Sole, being thin and fragile, is tricky to grill, but the kitchen at Laurel's handles the fish to perfection, producing beautifully firm — and intact — filets scored with golden grill marks.

I wish the kitchen relied a bit less on deep-frying, particularly of seafood. (For Homer Simpsonists, there's even vaca frita — literally, "fried cow.") We liked the fried calamari (\$8) mainly because of the presence on the plate of yucca, the potato-like root with its own distinct sourness. But the crab croquettes (\$8.50) — six wiener-size golden logs arrayed like the spokes of a sailing ship's helm — were too rich, especially when dipped in the accompanying garlic-tomato aioli.

Other seafood preparations, though not deep-fried, could use a bit of retuning. The warm Dungeness crab and artichoke hearts (\$8) relied on mayonnaise to blur the disagreement between the two main ingredients. (I love artichokes, but in my experience they tend to clash with just about everything around them, from crab to wine. Like the big cats, they are best left to their solitary ways.)

Mariscada Cubana (\$14), meanwhile, would be familiar to any cioppino lover, with its array of clams, mussels, prawns, calamari, scallops, and sea bass, but the "tangy" tomato-saffron broth was both undersalted and slightly bitter. And the paella (\$16), while fabulously flavorful and including rounds of (to my mind indispensable) spicy sausage — pork again! — was for us rendered nearly inedible by chunks of crab shell, which were scattered through the dish like wreckage from a plane crash.

Our server was duly horrified by this news and immediately combed the dish. It didn't matter that much, since the croquettes and the crab-artichoke salad with which we'd opened the meal had been big and rich enough to take the edge from our hunger and disappointment. And the quiet debacle once again proved my point that paella isn't the thing to order in restaurants. It is not a dish that can be made properly by a short-order restaurant kitchen. It's not even Cuban, though most everything else at Laurel's is, agreeably. ♦

**Laurel's Restaurant.** 205 Oak (at Gough), S.F. (415) 934-1575. Dinner: Mon.-Sat., 5-10 p.m.; Sun., 5-9 p.m. Lunch: Mon.-Fri., 11:30 a.m.-2 p.m.; Sat.-Sun., noon-3 p.m. MasterCard, Visa. Comfortable noise level. Wheelchair accessible.



**Tropical paradise:** Geraldo Privat, owner of Laurel's Restaurant, has created an agreeable Civic Center retreat for Cuban cuisine.

## Without Reservations

### Bottle royale

Food gigs do encompass some measure of freebies, if I may be forgiven for spilling a trade secret, and bottles of wine do tend to arrive in very distinctive packages. So I was pleased to find such a package in last week's mail.

I was less pleased — in fact, I was unhappy — when I opened the package and found a wine bottle filled not with wine but with a rolled-up message from the nobly styled Coalition for Wine Consumer Protection, a group of lobbyists and agitators who are working to stop the government from creating the dread "California Coast" viticultural appellation. (See Without Reservations, 4/11/01).

I was not unhappy about the absence of wine, though of course wine is always nice. I was unhappy about a package that can only be called grotesquely wasteful. A cardboard box big enough for two standard bottles of wine, a pair of Styrofoam bumpers to hold said bottles, and one glass bottle with a roll of paper inside.

I suppose one must give them credit for not sending out two empty bottles (even lobbyists have their limits, apparently), but the squandering of resources makes me dislike them even though I agree with their cause. They spent \$3.95 to send this thing to me by priority mail! And did it ever occur to them that Styrofoam is fiendishly difficult to recycle? You can take the peanuts to Mailboxes Etc., or some such place, and they will reuse them. But wine mailers are specialty items that are likely to be thrown away. The very least these wine people could do, given the close relationship they claim with the earth, is to use recyclable or biodegradable material for their propaganda campaigns.

Oh, they misspelled my name, too. Not that I'm at all bothered.

• • •

Rolling into spring: The end of winter means warmer weather, asparagus, strawberries, and of course widespread power outages. Restaurants are energy-intensive businesses affected not only by the unreliability of the electrical supply but by the mounting cost of both electricity and natural gas. Menu prices are bound to feel the upward pressure.

But it is possible to cook good food with less energy. At California Café, for example (with various locations around the bay), you have until the end of May to enjoy such energy-unintensive dishes as oysters with vodka granita and tuna sashimi salad.

The real lesson here is not to eat at one of the California Cafes, though they're pleasant enough, but to eat sushi. Raw fish is the perfect energy-crisis food; the only energy its preparation consumes is the effort of the chef to slice it up.

Paul Reidinger  
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**cheap eats**  
by dan leone

# Cliff notes

Same week the *Bay Guardian* ran my man Merle Haggard on the cover, the *McWeekly* counter-covered with a caricature of Big Bruce Brugmann leading a line of public power advocates off a cliff — maybe you saw it. Me, I read both those cover stories, Merle first, with great interest, Merle being a huge hero of mine and BBB being the man who butters one side of two-thirds of my toast, according to my almost finished tax return. When I read what they said about my ... boss, basically, boy, I got to getting ready, figuring all-out war between this paper and that one was imminent, that I'd be called upon by the call of duty to lay down my digestive well-being, if necessary, to take on one or all of the *McWeekly*'s McFood McSection's McStaff in an eating contest.

Now, I retired from competitive eating some time ago, as you may recall. Hung up the old Brioschi bottle, so to speak. But when the call of duty calls, hey, the Cheap Eats guy answers. (Just ask my toilet.)

Theme song from *Rocky However-Many*, the one where he makes his big comeback, please ... or whatever that tune was bouncing around in my head while I dug up my old 10-Hot-Dog-Club membership medal and dusted off my various Valorous Acts of Gluttony plaques and trophies. Then I started in on my controversial stomach-stretching regimen, which consists of eating incrementally increasing balls of uncooked bread dough, and then just basically sitting around.

Within days I was out of the hospital and able to put away two burritos and a chicken quesadilla in one sitting — not quite my fighting appetite, but hey, who knew? Close enough, maybe?

I didn't know, so I spent hours in the film room (few people realize how closely related food writing is to football) poring over my extensive archives of *McWeekly* food reviews, freeze-framing passages of particularly juicy eating feats, trying to suss out the competition's strengths and weaknesses and whatnot. To my wife and friends and anyone and everyone who ever questioned my practice of videotaping stationary sheets of newsprint, I say to you now ... See?

So I was well-read and ready a week later, last week, when last week's *Bay Guardian* hit the streets. I was anxious to see how my side would retaliate, envisioning three-inch bold block headlines and caricatures of whoever or whatever entity publishes the *McWeekly*, anticipating ways I might leap into the fray, rereviewing Hugunin's piece, for example, only strongly disagreeing with whatever he said.

Well, it was nothing like that: just a couple of calmly composed column inches, page 11, featuring the facts ... including the fact that Peter Byrne, author of the previous week's *McWeekly* cover story, had also authored the *McWeekly*'s cover-argument against rent control.

And there you had it.

Enough said.

That was all, folks.

I was disappointed, I'll admit, at first, but then, gradually, as I leafed through this paper's other pages, searching in vain for some good ol' vitriol, that disappointment turned into something else. I was proud of the *Bay Guardian*, proud to be associated with a publication with the journalistic integrity and class not to retaliate with venomous militaristic poor-sportsmanpersonship.

And then, luckily, I remembered that I'm not an employee of the *Bay Guardian* so much as an independent contractor, with therefore no implicit obligation to share the paper's high ideals, journalistic integrity, good-sportsmanpersonship, and/or all-around class, so I hereby officially challenge the *McWeekly*'s so-called Social Grace to a burping contest. Winner takes all. I go first.

Oh, and for the record, technical employee or no, I'd rather follow Big Bruce and the push for public power off a cliff and wash away into the Pacific than succumb to PG&E and allies, my landlordladyperson, McPeter WalByrne, and all the other forces of evil who would have me have to move back east on account of I can't afford it here no more.

Speaking of which ...

I found a great-looking dirt-cheap dive diner over in Oakland yesterday, but I didn't have time to eat there. Which is for the best, I guess, since I don't have the space left to say anything about it, either, except it's the first and only place I know of to include a free glass of wine in its dinner specials. If only I could remember its name ... ♦

**The Something-or-Other.** Corner of E. 18th St. and Park Blvd., Lake Merritt, across from Walgreens and also across from Pho Anh Dao, in a building with a deli. (510) ???-???? Takeout available. Credit cards probably not accepted. Wheelchairs may well be accessible.

Dan Leone is the author of *Eat This, San Francisco* (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in *Looseleaf*, on [sfbg.com](http://sfbg.com). New installments go up every Thursday at [www.sfbg.com/looseleaf/index.html](http://www.sfbg.com/looseleaf/index.html).

# A way with an egg

As anyone who's gone through a Passover seder or an Easter egg hunt knows, nothing says fertility and rebirth like an egg. Symbols of the unbroken continuity of life, of springtime and renewal, eggs are the stars this time of year, whether they're dyed in pastel rainbows or hard-boiled and mashed with water and salt. But besides their decorative aspects (who among us can resist those happy packages of Paas dyes?), eggs are one of the most useful foods to have around the house. With a quart of milk and a box of eggs in the fridge, you are a person stocked for an emergency. As long as there's also flour and baking powder around, you can make any number of things, from an elegant brunch to a potluck picnic to a post-bar snack. Of course, a good egg dish starts with a good egg.

The best egg is a fresh egg. It is a sad but true fact that supermarket eggs are often weeks away from the hen. If they're kept refrigerated, eggs can remain unspoiled for quite a long time. But their nutty, egg-savory dissipates long before they go bad. An old egg is a pale, flat, flabby egg. How to tell? Dropped into a cup of water, an unbroken (still in the shell) egg should sink and lie on its side. An older egg will stand on its end, and a really old egg will float. When broken, a very fresh egg will have a high, plump yolk girdled by a thick, viscous, almost jellylike white. An old egg's yolk will spread out flat, surrounded by a watery, runny white. Organic eggs from free-ranging hens are a cheap luxury, much tastier and better for the chickens as well as the eggs. If you can find fresh-laid local eggs at a farmers market, try them and be amazed.

Once you have your eggs, what to do with them? Deviled eggs are fun, fast, and always a hit, and like so many old-fashioned dishes, people think they require much more trouble than they actually do. All you need are hard-boiled eggs, some dry or prepared mustard, mayonnaise, and a sprinkle of paprika. Slice the eggs, take out the yolks, and mash them up with a very small amount of mustard and a spoonful of mayonnaise. Add a drop of lemon juice or vinegar, a smidgen of curry powder or chopped dill or whatever else you like in your eggs, and a bit of salt and pepper if needed. Stuff the yolk mixture back into the eggs, dust it with paprika, and serve.

All very nice, but you'd like to take a little trouble? Not too much, but just enough to wow a small group of prompt and pleasant people? Then you want a soufflé. Note that promptness is everything here: a soufflé waits for no one, and while it takes only 30 minutes to cook (meaning you can wait until everyone shows up before you tuck it into the oven), once it's ready it must be consumed. There is no such thing as a lukewarm soufflé. Or rather, there is, but at that point it is just a fluffy pudding. Despite their fearsome reputation, soufflés are not that hard. You get your egg whites beaten well (remembering that starting with clean, dry beaters and a clean, dry bowl are crucial), you fold the cheese mixture in carefully but not too well (to avoid deflating the egg whites too much), you close the oven door and let it bake without peeking once. Serve and bask in the glow of a beautiful egg.

## Cheese Soufflé

2 tablespoons butter  
3 tablespoons flour  
1 cup milk  
1/3 cup white wine  
Salt and freshly ground pepper  
2 tablespoons minced fresh chives (use a pair of scissors)  
1 cup grated cheddar or Gruyère cheese, or 4 ounces soft goat cheese  
4 eggs, separated

Preheat oven to 375 degrees. Butter a medium-size soufflé dish. Heat milk until hot but not boiling. Set aside. In a heavy pot, melt butter over medium-low heat. Add flour and cook, stirring with a whisk, for a minute or so, until the mixture bubbles and thickens; do not let it brown. Add warm milk all at once, whisking furiously. Cook, whisking constantly, for three or four minutes. Mixture should thicken very quickly. Add wine and continue whisking for an additional two to three minutes. Remove from heat and let cool for a few minutes. Add egg yolks, one at a time, beating until thoroughly incorporated. Add cheese, chives, and salt and pepper to taste. Go easy on the salt at first; most cheese is fairly salty already. Set aside.

In a large bowl, beat egg whites until they form soft, slightly curled-over peaks when beater is lifted. (A handheld electric mixer does this fastest, but you also can achieve soft-peaked with a whisk and a lot of determination.) Scoop a spoonful of beaten whites into the cheese mixture and stir it in to lighten the cheese mixture. Pour the cheese mixture down the side of the bowl into the egg whites. Using a rubber spatula in an under-and-over motion, lightly fold the cheese mixture into the egg whites. Do this quickly and don't worry about getting it totally uniform. It's more important to avoid deflating the egg whites. Pour into the buttered soufflé dish and bake *without peeking* for 30 to 35 minutes. When done, it should be puffed up, golden brown, and still slightly jiggly in the center. Serve immediately. ♦

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dine listings

# Eat here now

The Bay Guardian welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

**The skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reiderer (P.R.), Dierk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

**Deciphering the codes** Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

**Price range**  
¢ less than \$7 per entrée  
\$ \$7-\$12  
\$\$ \$13-\$20  
\$\$\$ more than \$20

## Critic's choice

**Emmy's Spaghetti Shack** offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The mainly Italian menu, though inexpensive, shows some real styling, and the atmospherics are simple but powerful. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

## Recently reviewed

**Just for You** serves New Orleans-tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. Fabulous guac, nacho plate. The daytime griddle food — burgers, omelettes, home fries — is among the best you'll find in town. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, c.

**Sawa** doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. Moderate prices; vegetarian friendly; a welcome refuge from yuppie blight. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 415-614-0580. Eritrean, L/D, \$, MC/V.

**Restaurant YoYo** joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

## On the cheap: Thai

**Marnee Thai** A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

**Thai Time** proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar

Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

**Your Place** If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neau yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.

## Downtown, Embarcadero

**Ana Mandara** looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. Plenty of crab and lobster dishes, along with basa, a mild, white-fleshed Mekong River fish flown in fresh and pampered. Simpler dishes at lunch. You won't think of Ghirardelli Square in quite the same way again. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$, AE/MC/V.

**B44** brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$, AE/MC/V.

**Cosmopolitan Cafe** is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$, AE/DC/MC/V.

**Elisabeth Daniel** combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$, AE/MC/V.

**First Crush** goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food comes from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

**Kyo-Ya** may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$, AE/MC/V.

**Postrio** Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$, AE/DC/MC/V.

**Tadich Grill** is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$, AE/MC/V.

**Tlaloc** rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, \$, AE/MC/V.

## North Beach, Chinatown

**Gondola** captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of

course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

**Moose's** is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

**Zax** belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

## SoMa

**Bacar** means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

**Basque** deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/D.

**Left Coast Cafe** brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

**Sushi Groove South** continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

## Nob Hill, Russian Hill

**Le Jardin** feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

**Wasabi and Ginger** looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

**Zarzuela**'s rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

## Civic Center, Tenderloin

**OneAsia** brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V.

**Paul K** offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new

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light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

**Tavern on the Tenderloin** gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

### Hayes Valley

**Arlequin** offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, **Amphora**. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

**Destino** reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover" (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$, MC/V.

**Suppenküche** has a Busvian for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

**Terra Brasilis Bistro** The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/ DISC/MC/TM/V.

**Zuni** The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$, AE/MC/V.

### Castro, Noe Valley, Glen Park

**Amberjack Sushi** is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overfilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

**Cafe J** keeps a low decorative profile, but the Basque dishes really rock. The parriatta — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

**Cheney Park** is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Cheney (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

**La Moñé** rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tataki, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, L/D, \$\$, MC/V.

**Miss Millie's** has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

**2223** could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Continued on page 36

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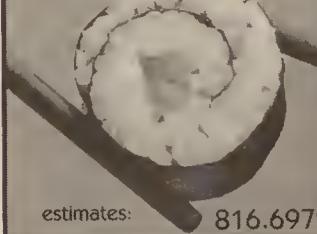
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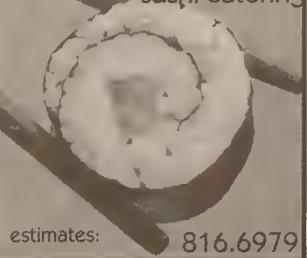
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## dine listings

### Eat Here Now

From page 35

**Zodiac Club** numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, AE/DC/DISC/MC/V.

strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$\$, AE/DC/DISC/MC/V.

**Slanted Door** has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

**Slow Club** keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

### Marina, Pacific Heights

**Chaz** doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling quail Peking-style, or making fabulous desserts. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

**Chez Nous** fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$\$, MC/V.

**Eastside West** fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

**Meeting House** ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$, AE/MC/D.

**Mezes** glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$\$, MC/V.

**Takara** moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kahuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam.

(P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$\$, MC/V.

### Sunset

**Fresca** has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seviche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$\$, AE/MC/V.

**Masala** means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$\$, AE/DC/DS/MC/V.

**Tennessee Grill** could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$\$, MC/V.

### Richmond

**Biru Biru** adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a

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From page 37

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**Arizmendi** is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, \$, Not wheelchair accessible.

**Le Cheval** Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

**Gerardo's Mexican Restaurant** offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones à la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, \$, MC/V.

**Taqueria Ramiro and Sons** typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, \$, no credit cards.

**Tijuana** serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

**Tropix** After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp paw-paw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible.

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## cover story

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# THE UN

## Exiled Iranian film superstar Twenty-three long years later,



Last year's grand prize at the San Francisco International Film Festival, the prestigious Akira Kurosawa lifetime achievement award, was slated to go to Iranian auteur Abbas Kiarostami — and it nearly did. But on being handed the trophy, the renowned director graciously announced he was accepting it instead on behalf of an exiled Iranian actor seated in the audience, Behrouz Vossoughi. The explosion of applause from the largely Iranian audience masked the consternation

that must have struck everyone else. Abbas Kiarostami, universally acknowledged as one of the world's best filmmakers, is also among the first of a growing number of Iranian directors whose international acclaim has brought attention to Iran as one of the more fertile grounds for filmmaking anywhere. No one disputes his importance.

But who is Behrouz Vossoughi? Amid the applause, a handsome, dark-haired man, 50ish, in a black jacket and red tie, ascended the stage and approached the podium as Kiarostami's interpreter explained to the Farsi-impaired: "This is an award for all the years he's worked in the cinema in Iran, and all the years he's awaited work here in this country. And I look forward to his return to the cinema."

The name may be unfamiliar to the rest of us, but Behrouz Vossoughi is synonymous with cinema and stardom to Iranians the world over.

More than a celebrated actor, this year's S.F. International Film Festival "Unvanquished" honoree was one of prerevolutionary Iran's biggest pop icons, a box-office Bruce Willis with the acting chops of a De Niro or Brando. He'd already set the standard for tough-guy roles before becoming central to the Iranian neorealist new wave of the '70s.

Paired for a time, on-screen and in real life, with Gogoosh — the glamorous Iranian diva whose recent stadium-filling tour of the United States marked a return from 22 years

of government-enforced seclusion — Behrouz Vossoughi represented all the sophistication, style, and success of modern, urban Iran. He was gossiped about in the papers and invited to parties at the Royal Court. The nation got to know him on a first-name basis. Even his hairstyle in *Ghaisar* — the pivotal Iranian new wave film — set a national trend, compelling Iran's barbers to advertise a "Ghaisari" for any man who wanted one. You could not get bigger than Behrouz.

That was before he came to the United States. Arriving in 1978 as a visitor, shortly before the Iranian Revolution toppled the Pahlavi monarchy and led to Ayatollah Khomeini's Islamic Republic, Vossoughi ended up joining an unparalleled wave of immigration to the United States from Iran. As the new regime came to power, it became clear to Vossoughi that he would be blacklisted if he returned to his country. He found himself indefinitely stranded in Los Angeles, relegated to an inconstant series of television bit parts and stereotyped roles in B movies. 1991's video-store vehicle, *Terror in Beverly Hills*, may have been the nadir of a difficult career in the United States: Vossoughi played the dreaded "Middle Eastern terrorist" who, in this case, kidnaps the president's daughter. His life has since followed the trajectory of the larger group of émigrés seeking refuge in the United States, among Americans who, for years, were too ready to equate all Iranians with the demonized government they were fleeing. Trapped within and between the politics of two nations, Behrouz Vossoughi has been living a double exile — not just from his homeland, but from the cinema.

### New wave, Iranian style

One hundred and eighty of Iran's 400 movie houses were burned down between 1978 and 1979, the years Vossoughi began his stay in the United States, but it wasn't the first or only time film has come under fire there. You could say Iran has always been ambivalent toward its cinema, which has been alternately beloved and reviled by the government and its opponents alike. A shah of the Qajar dynasty introduced film to Iran in 1900. But technical and economic limitations hindered the growth of a national film industry until the 1930s. Cinema also carried the taint of Western cultural influence, a sore point for many Iranian nationalists. Muslim religious leaders labeled the early films and theaters immoral. Mobs, goaded by religious disapproval, attacked the first movie houses. As mass opposition to Shah Mohammad Reza Pahlavi mounted

1. Joey Ramone, R.I.P.
2. *Bring It On*, DVD
3. Chris Ofili's "The Holy Virgin Mary," now at SFMOMA
4. Singing along to Unwound on I-5
5. "Dick by the Pound" at the Mr. Dé show

the mix

# VANQUISHED

## Behrouz Vossoughi traded persecution in Iran for obscurity in the United States. He's ready for a comeback. By Robert Avila

in the late 1970s, crowds of demonstrators again torched movie theaters, along with banks and liquor stores, as symbols of Western-backed oppression.

But film was incredibly attractive to a state bent on modernization and control. It had the potential to reach the majority of a disparate and largely illiterate population. In the years after World War II, with the support of both the Iranian and American governments, entrepreneurs gradually made movies the entertainment of the masses. Later, under the Ministry of Culture and Art, the Iranian state cultivated avant-garde film as part of a bourgeois cultural policy meant to bolster the government's prestige abroad and thereby maintain its authority at home. It was in both the film of mass entertainment and this new art-house cinema that Behrouz Vossoughi made his name.

Vossoughi, the oldest of five sons, was born in a small Azerbaijani town in 1938 but raised in Tehran. As he described it to me in an interview near his home in Sausalito, his early attraction to acting made the decision to become an actor a simple one. Telling his parents was another matter. His father, like other very religious men in 1950s Iran, did not go to the cinema. So Vossoughi kept his career a secret for as long as possible. When his father heard his son's name mentioned among the cast of a radio drama, he lied. "I tried to explain to him, there are a lot of Behrouz Vossoughis."

Vossoughi got work dubbing films (a big business, since, owing to technical limitations, all Iranian films were dubbed). The job required carefully watching the same sequence over and over, and Vossoughi found it good training. He landed his first film role with *The Hundred-Kilo Groom* (1961), and was an immediate hit. As a darkly romantic leading man, he made a series of adventure films and romances before the end of the decade, winning his father's approval along the way, and became so big a star that Tehran's producers colluded to cap his salary. Vossoughi felt limited, however, and by more than the opposition of the producers. It was not just a question of money. Iran's popular cinema made mostly singing and dancing entertainments, crude comedies, and treacly romances designed for mass consumption by the new urban working class. To Vossoughi, such roles no longer presented any challenge and seemed a dead end. "I wanted to have a revolution in my career; I didn't want the same career that everybody had in the cinema in Iran."

His revolution came in 1969 with *Ghaisar* (*Caesar*), a film independently produced by Vossoughi and writer-director Masoud Kimiai, later a prominent new wave filmmaker. Based on actual Tehran police reports passed to Kimiai by a cousin in the force, the film concerned a Tehrani *jahel* (tough guy) who avenges the deaths of his sister and brother at the hands of a local crime ring. The revenge plot may not have been new, but the realistic setting in Tehran's poorest neighborhoods, together with a tragic ending for the hero, helped make *Ghaisar* a bold departure from the typical formula. "When [Kimiai] told me the story of *Ghaisar*, I saw something different," Vossoughi remembers. "And I was right; I was really right."

*Ghaisar* ended up being one of two films that inaugurated the Iranian new wave in 1969. The other was *Gav* (*The Cow*), by Dariush Mehrjui, about a peasant driven mad by the death of his only cow. Drawing on techniques and themes of the French new wave and Italian neorealism, *Ghaisar* and *Gav*

debuted a gritty realism that took as its subject ordinary, often desperate people suffering tragic ends in a corrupt world.

The political implications were clear. *Ghaisar*, which also drew inspiration from the American western, resurrected vigilante justice in the face of an ineffectual police and court system. *Gav*'s depiction of the futility of rural life belied the propaganda for the shah's agrarian reform policy and earned the film a government ban — although, in a pattern that would be repeated under the Islamic Republic, *Gav*'s critical success in Europe and the United States eventually convinced the authorities to allow it to be shown conditionally in Iran.

Sleek and sexy *Ghaisar*, meanwhile, was an unprecedented financial success at home, without the intervention of the foreign press. After a brief shelving and reediting by the censors for excessive violence, it became one

of the highest-grossing films domestically in Iranian cinema history, and a new cinema was born. Many among the new generation of filmmakers gave rise to are making films today, including Kimiai, Mehrjui, Perviz Kimiai, Bahman Farmanara, Bahram Beizai, and Kiarostami (who, nine years after designing the title sequences for *Ghaisar*, made his first feature film, *Gozaresh*, or *The Report*, in 1978).

Iran's new art cinema came to represent part of the larger culture of opposition to the Pahlavi regime. It channeled the pessimism of a new generation of artists and intellectuals

for the new wave films," Akrami says. "Behrouz would not shy away from taking chances in new wave films. He would alter his physique, wear heavy makeup, or even use [i.e., dub] his own voice in these films."

Vossoughi pushed himself to embody the most complex and disparate of characters, often spending months developing a role. In his own brand of method acting, the self-taught Vossoughi slept in a mental hospital for the character of Majid, the mentally handicapped protagonist of *Sooteh Delan* (*Broken Hearts*). His performance in *Gavaznha* (*The Deer*), perhaps his finest, came from

research he did in disguise among drug addicts in the mean streets of South Tehran.

"From the beginning, I really wanted to be different," Vossoughi says. "And I really wanted to challenge myself in creating a character."

*Gavaznha* and *Sooteh Delan*, he adds, were written with him in mind. "They would say, 'Behrouz, we've been working on this script for two years for you and just you — if you don't play the part, we are not going to do this movie.'"

*Ghaisar*'s unqualified success meant Vossoughi

strongly antiauthoritarian theme. In this story of a popular uprising in the southern region of Tangestan, the villains include an exploitative merchant class backed by the police and religious authorities. The implication that a mullah could be corrupt was unheard of. But because it was based on a true story, which had been the subject of a popular book by Sadeq Chubak, and set 60 years in the past, it eluded the crude radar of the censors.

*Gavaznha*, released in 1975, was less fortunate, inviting the government's unwelcome scrutiny. The last film Vossoughi made with Kimiai, it featured a sympathetic portrayal of a young communist militant named Ghodrat who hides out with an old friend, Sayyed (Vossoughi), a former idealist turned drug addict, until they are surrounded and crushed by the overwhelming forces of the state's police. After it was featured in Tehran's third international film festival, where Vossoughi walked off with another award for best actor, the government ordered the picture closed. In the end, several minutes of offending scenes were excised, the ending was changed, and *Gavaznha* was rereleased. But the film's antigovernment bias remained so overt that SAVAK, the shah's notorious secret police, interrogated and threatened Vossoughi, leaving him with no doubt as to their attitude toward roles like the one he had taken in *Gavaznha*. "After that, every time I went out I was looking over my back," he says. "For six months I was like that. It was a nightmare. I hired a bodyguard to follow me wherever I went."

Pressure from the regime plagued the new wave filmmakers as a whole. Iranian art film, then and today, has had to be subsidized by the state, but with that relationship has come the intrusion of state policy into the filmmaking process. As censorship continued to dog new wave filmmakers, content became more abstract. Criticism had to be made indirectly through symbolism and metaphor (much as in Iranian cinema today). This abstraction led some filmmakers to increasing cinematic complexity on the order of a Mohsen Makhmalbaf, and others toward a seemingly naive style of storytelling, as in many of today's child-centered Iranian films. On the whole, abstraction made the new wave films less accessible to the mass of moviegoers (one thing that Iranian cinema today doesn't have to worry about as much, since government censorship essentially eliminates all foreign competition). By the end of the 1970s, new wave filmmakers were facing the erosion not only

*Continued on page 43*

### S.F. INTERNATIONAL FILM FESTIVAL

The 44th San Francisco International Film Festival runs April 19 through May 3. For complete information call the festival hotline at (415) 931-FILM. Tickets are \$9 for regular admission; \$7 for seniors, students, and the disabled; \$5 for 12 and under.

Advance tickets for all events can be purchased in person at the main box office in the atrium of the AMC Kabuki 8 Theatres, online at [www.sffs.org](http://www.sffs.org), or by phone at (510) 601-8932. Day-of-show tickets can be purchased at the theater where the screening is being held.

Films screen at the following venues: AMC Kabuki 8 Theatres, 1881 Post, S.F.; Castro Theatre, 429 Castro, S.F.; Palace of Fine Arts, 3601 Lyon, S.F.; New PFA Theater, 2575 Bancroft Way, Berk.; Landmark's Park Theatre, 1275 El Camino Real, Menlo Park.

The opening-night gala, Thurs/19, features *The Center of the World* (7 p.m., Castro), followed by a party at 9:30 p.m. at the Regency Building, 1300 Van Ness, S.F. The closing-night gala, Thurs/3, features *The Claim* (7 p.m., Palace of Fine Arts), followed by a party at 9:30 p.m. at the Exploratorium, 3601 Lyon, S.F. Tickets for both galas are \$75, including the film and party. The Zoom! Gala, Tues/1, features *Sidewalks of New York* (7 p.m., Kabuki), followed by a party at 9:30 p.m. at Sno-Drift, 1830 Third St., S.F. Tickets are \$20 for the film and party.

See "Reel to Reel" and First Runs, in Film listings, for venues and film times. For daily festival reports and features, starting with Alvin Lu's interview with *Center of the World* director Wayne Wang, log onto [www.sfbg.com](http://www.sfbg.com), and look for more coverage of the festival in next week's *Bay Guardian*.

chafing under a corrupt political order. Its critical success expanded the audience for Iranian film at home by wooing the Westernized, educated middle classes who had formerly ignored the national cinema in favor of European and American movies. And Behrouz Vossoughi, an innovative actor with box-office draw, contributed significantly to the bridging of this gap between popular and elite cultures.

#### The politics of abstraction

Vossoughi would continue to make popular films, but he was now also the darling of the new wave directors. This was a unique achievement, according to Jamsheed Akrami, whose documentary on Iranian cinema, *Friendly Persuasion*, is currently making the rounds at film festivals. "He had the dual distinction of being a bankable star for commercial projects and a very capable and versatile actor

was now powerful enough to dictate terms to the film producers and cinema owners. "Now they came to me asking, 'What do you want?' It was a very good question." But if he had his way with the producers, the government was another story. Although treated publicly as a national treasure and wined and dined by the royals, behind the scenes his films, and others of the new wave, were frequently censored by the shah's Ministry of Arts and Culture. "There was a special section of the Ministry of Culture, 12 people who would sit down and read the story and then stamp every page, which meant that nothing could be added or subtracted from the page. And when a movie was finished they watched it to see that it matched every page of the script."

The censors, a blunt lot, were frequently gotten around. For example, *Tangzir* (1973), directed by Amir Naderi and starring Vossoughi, had a



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## And Help Keep Independent Film Alive In San Francisco

Photo courtesy of 9th Street Media Arts Consortium



Folks at 9th Street Media Arts Consortium put a smiling face on the future of independent film.

### Without Your Help, San Francisco May Lose a Quarter Century of Cinematic History

When you think of the enormous creativity unleashed in San Francisco over the last 25 years, the 9th Street Media Arts Consortium is one of the greater success stories. In 1983, two dynamic young media groups, the National Asian American and Telecommunications Association (NAATA) and the Film Arts Foundation, came together to share space and resources. Since then, the Consortium has grown to include many more of the country's leading media arts organizations, which have become familiar components of our cultural and entertainment heritage.

9th Street houses such cherished institutions as the SF Jewish Film Festival, Cine Accion, which presents *Cine Latino!*; Frameline, the presenters of the San Francisco International Lesbian and Gay Film Festival; the SF Asian American Film Festival, presented by NAATA; and Film Arts Foundation, which makes it possible

for thousands of filmmakers to learn and create in a synergistic environment.

Unfortunately, the Consortium is not immune to the increasing costs of rental space in the City, and is now forced to find a new, permanent home. This vital community will need help — and soon — to keep the cameras rolling and motion picture independence alive and on the screen.

#### 9th Street Media Arts Consortium

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## Unvanquished

From page 41

of their audience, but also of their financial base, as the government directed its funding increasingly toward television and educational films rather than features.

But the rejection of these films in Iran was no passive affair: one of the pivotal events in the escalation of unrest in 1978 was a lethal fire set at a movie house in Abadan. The government blamed the torching of the Cinema Rex, in which more than 400 theatergoers died, on Islamic militants. But many thought the timing and location of the attack did not fit the usual pattern of protest. The theater itself was situated in a poor neighborhood, and the fire coincided with the screening of the well-known antigovernment film *Gavaznha*, starring Behrouz Vossoughi. The fire was therefore widely believed to have been the work of SAVAK, and it sparked waves of protest around the country, ultimately feeding the mass uprising that was Iran's revolution before it consolidated under the Islamic right. Shortly after Abadan, all film production in Iran ceased. The Iranian new wave was over.

### Of hostages and B movies

By 1980, Iran was no longer an obscure or exotic place to Americans. News coverage of events in and around Iran in 1978 and 1979 made Americans more aware of the country than ever before. Stories of mass demonstrations and riots highlighted the erosion of Shah Mohammad Reza Pahlavi's power. The shah himself—who had been an ally of the United States government ever since the CIA put him squarely on the throne back in 1953—made headlines as the subject of the Carter administration's new emphasis on human rights abuses worldwide. He was finally forced to flee Iran in January 1979; he sought asylum in the United States but was denied. The following month, after revolutionary militants briefly captured the U.S. embassy in Tehran, the State Department evacuated the families of embassy personnel and urged all U.S. citizens in Iran to leave. In October the shah, dying of cancer, was granted entry to the United States for medical treatment, triggering angry demonstrations from tens of thousands of Iranian students residing at American universities.

But public perception changed most dramatically after a crowd of 3,000 stormed the U.S. embassy in Tehran on Nov. 4, 1979. In the end, 52 Americans were held for a total of 444 days. Carter, whose presidency would go down with the botched rescue mission he authorized in April 1980, eschewed election-year campaigning, sequestering himself in the White House to devote full attention to the crisis. Meanwhile, the public responded with a mixture of bewilderment and outrage. Simultaneously, the political turmoil in Iran

spurred an unprecedented wave of immigration to the United States, which attracted nearly half of those fleeing Iran. Of those who came, about half would settle in California, with the vast majority in Los Angeles. In that exodus, lives of consequence and accomplishment were often traded for ones of obscurity, anonymity, and, in the atmosphere generated by the hostage crisis, often fear and alienation as well.

Vossoughi was already in Los Angeles in 1978, working on an independently produced thriller called *Cat in the Cage*. At the time, the political disturbances in Iran had not much concerned him. "I saw they were banning theater and things like that," he says. But like many other Iranians who came over around that time, Vossoughi assumed that any day he would be free to return. "I didn't see that I was guilty of anything. I thought that if anything happened, I could still come back and work. I am an actor." But he was far too famous. Newspapers in Tehran printed his picture with the shah and the queen. In the early months of 1979, his mother warned him not to return until things cooled off. This never happened. "After six or eight months, I heard that all my colleagues over there were not being allowed to make movies."

Khomeini's government banned nearly all prerevolutionary Iranian and foreign cinema. Banned, too, were all actors and entertainers whose work was deemed inappropriate or who were too reminiscent of the old regime. The blacklist would certainly extend to Vossoughi. His very popularity now made it impossible for him to return to Iran, at least as an actor. In the meantime he had a part as an Egyptian architect in Franklin J. Schaffner's *Sphinx*, released in 1981 on the heels of the Indiana Jones craze. Though a box-office bust, *Sphinx* was the work of a major director and featured top Hollywood talent (Frank Langella, Lesley-Anne Down, John Gielgud). For Vossoughi, the part suggested better things to come. If he were temporarily stranded in the United States, at least there might be good work ahead. He had, after all, a distinct advantage over other Iranian actors in exile: he came with formidable experience. Before arriving here, he had participated in two joint projects between American and Iranian film producers, both in English, that were attempts by the Iranian film industry to penetrate the Western market. The second of these, *Caravans* (1978), filmed in Egypt, starred Anthony Quinn. It was Vossoughi's work in *Caravans* that had attracted Schaffner's attention. The stint in Hollywood should have put Vossoughi in an enviable position. He enrolled in a class to bolster his English, joined the Screen Actors Guild, and found representation through the William Morris Agency.

His agent wanted to know why Vossoughi had not told Coppola he was Turkish or Greek. While the idea struck Vossoughi as absurd, his identity had become a serious liability. "Because of the hostages in Iran, Coppola had called my agent and said I was very good, a very fine actor, but that they could not get involved with the politics right now." According to Vossoughi, this situation repeated itself many times. Coppola's response may have been surprising, from an outspokenly political director, but it was not atypical. (His office told the *Bay Guardian* he could not possibly be expected to remember

PHOTO COURTESY OF BEHROUZ VOSSOUGHI



Before the revolution: Behrouz Vossoughi (center) starred as Dash Akol in the 1971 film of the same name, directed by acclaimed Iranian new-wave auteur Massoud Kimiai (left); the film screens as part of this year's S.F. International Film Festival.

details of a casting decision almost 20 years old). As film scholar Hamid Naficy confirms, "The [negative] stereotype of Iranians, especially because of the hostage crisis, was really very deep-rooted. In certain parts of society you wouldn't have known that such hostility existed, but in others, especially in the entertainment field, it was quite vast."

For Vossoughi, work dried up for the next four or five years. In the United States he was bizarrely associated with the new Khomeini regime that was banning his work, and in Iran with its political opposite, the toppled shah's regime, whose censure he'd already suffered. He had no place to go. "I was so mad. Everywhere I went they'd say, 'Where are you from?' and I would say 'Iran.' Period. I lost many parts." He managed only a small role in a horror flick, *Time Walker* (1982), until the mid 1980s when, thanks to a contact in television (Iranian-born director Reza Badi), Vossoughi began to find work in TV, on shows including *Falcon Crest* and *T.J. Hooker*. But even so positioned to enter the mainstream, Vossoughi found that parts for Iranians and other Middle Easterners were mostly limited to stereotypes, especially that of the Middle Eastern fanatic. "That's the irony of it all," Naficy says, "the way these stars in some ways were pushed into playing stereotypes of their own country, which they probably didn't agree with. And so they ended up reproducing sometimes the typical stereotypes."

Vossoughi himself played some of these parts — in *Veiled Threat* (1989) and *Terror in Beverly Hills* (1991), low-budget action films that traded on the now iconic image of the Middle Eastern terrorist. *Terror* cast him as a Palestinian ex-CIA informant and hostage-taker. A vehicle for Sly Stallone's no-talent sibling, Frank, it was a film Vossoughi now deeply regrets making.

But options were limited, and not just for actors. Unemployment among Iranian immigrants was very high in the first half of the 1980s — over 20 percent for men — owing largely to the atmosphere generated by the hostage crisis. Faced with public prejudice not seen since the internment of Japanese Americans during World War II, Vossoughi found himself shut out of an industry for which he was eminently qualified and in which, had circumstances been different, he would almost certainly have found work.

### The comeback

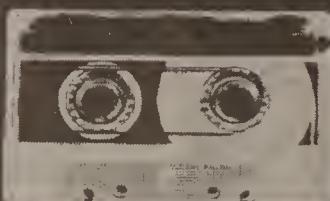
One of the many ironies in the history of Iranian film, which celebrated its centennial last year, is that the Islamic Republic has made the formerly "sinful" medium respectable for devout Muslims. The Islamic state has a monopoly on film production and distribution. All film stock is owned by the government, and a five-step review process gives the final say not only on the content of a film but, through a three-tiered quality-rating system, also on how well it will do at the box office. Religious people who shunned the cinema before are now attending films regularly. They're even allowing their children to become actors and filmmakers. "There was an association before the revolution regarding popular cinema and moral corruption," Naficy notes.

"That sort of association has been severed." This sanitizing of cinema by Iran's theocracy has also meant that women, under the chador, have been more prevalent in filmmaking than ever before.

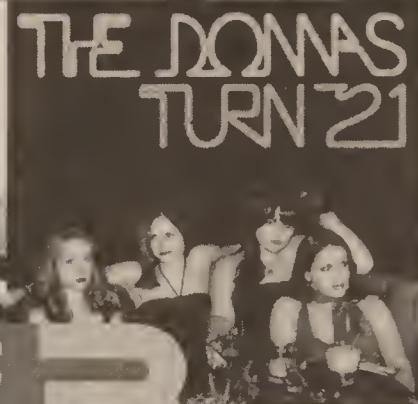
Even more surprisingly, this postrevolutionary cinema has actually done a much better job of reaching an international audience. Despite its sophistication, the Iranian new wave never achieved the kind of international recognition its successor has. It

Continued on page 45

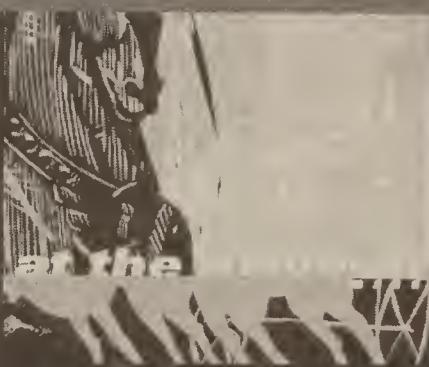
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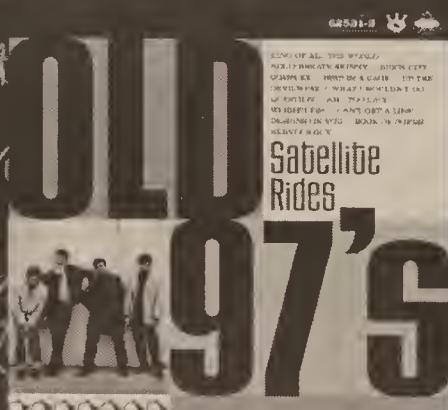
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## Unvanquished

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was Iran's infamous presence in the news after 1979 that has actually helped pave the way for the success of its postrevolutionary cinema, documentarian Akrami says. "When the films started appearing in festival scenes, Iran was already a major newsmaker, whether it was because of the revolution, the hostage taking, the war, or a host of incessant domestic conflicts. There was a great deal of curiosity about Iran and Iranians in the rest of the world." By the early 1990s, audiences fascinated by this enigmatic nation discovered the appeal of new Iranian films — Dariush Mehrjui's *Hamoon*, Bahram Beizai's *Bashu*, Kiarostami's *Close Up* — which defined Iranian realities in very different terms than Americans had come to expect. Cineastes at Cannes, the Toronto International Film Festival, and Lincoln Center declared the films original and vibrant examples of a "new" Iranian cinema. "While the Iranian new wave films before the revolution possessed the same qualities," Akrami says, "they were lacking the political context that helped provide exposure for the postrevolutionary films." It must have been a bitter irony to Vossoughi that many of the directors he had worked with, then little-known internationally, were achieving worldwide recognition while he struggled to practice his craft here in the United States.

Still, like the larger diaspora to which he belongs, Vossoughi has found his situation steadily improving. One of the more dramatic improvements has been relocating to the Bay Area. "I love it. I always ask myself why I was ever in Los Angeles." He's working on his autobiography, and in 1999 he completed work on two films of which he is justly proud, *Broken Bridges* (a docudrama on the plight of Azerbaijan, directed by Rafiq Pooya) and *The Crossing*. The latter stands out, by his own account, as the best work he has done since leaving Iran. *The Crossing* — a European production by an American filmmaker, Nora Hoppe — is the story of Babak, an exile who has spent 20 years away from his native country of Afghanistan. It was a part Vossoughi felt very close to, and he gave it all the concentration he had used to craft his finest performances in Iran.

And while he is still unable to make a film in Iran, recently several Iranian producers have sought him out for projects to be made in Europe. He is considering some of them but has turned down three others because they were "for the regime." He finds that work philosophically impossible. "I think that artists must be independent. If I belong to some group or party or something, I'm limited in my work. Whatever I do is for all people. I hate politics interfering with art."

Yet, for better or worse, Vossoughi and his work as an actor have been

intimately tied to politics both in Iran and in the United States. Relations between the two countries have been thawing, but his films remain officially banned in Iran, along with nearly all prerevolutionary cinema. And for actors like Vossoughi, a blacklist is still enforced. Meanwhile, the banned films of the prerevolutionary era sit in a precarious state of desuetude, the victim of official contempt and bureaucratic neglect. Many films are in danger of disintegration. Iran's new wave, representing an as yet little-known cinematic treasure for Americans, lies for the time being largely out of reach.

For Iranians, however, who continue to enjoy his films in the privacy of their own homes on bootleg videotapes, Vossoughi has not gone away. Nostalgia for prerevolutionary popular culture has a currency many Americans might find hard to appreciate. In an ongoing war of images, idealizations of the past serve as one weapon of the representatives of Iran's modern diaspora against the current regime. Just last year, an interview with Vossoughi on Voice of America — his only means of addressing the Iranian public — sparked a flurry of speculation and rumor in Iranian newspapers over Vossoughi's imminent return, talk that was quashed in the latest attack on the free press by right-wing forces in the government. Like Googoosh, Vossoughi remains a visceral link for Iranians, both at home and abroad, to a nostalgic image of the past.

Even here in the United States — where a similar, albeit subtler and more diffuse, set of circumstances has kept Vossoughi anonymous and underappreciated — Kiarostami's tribute at last year's film festival has jolted the public, exhibiting the same kind of power of which cinema, especially in the hands of a master like Kiarostami, is sometimes capable. At this year's San Francisco International Film Festival, English-speaking audiences in the Bay Area will have the rare opportunity to see some of Behrouz Vossoughi's best work. Paying tribute to Vossoughi as part of its Unvanquished series, founded in 1996 to recognize exceptional actors and filmmakers marginalized by politics, the festival will feature two of his films, *Tangsr* and *Dash Akol*. As if to bring about his own wish to see Vossoughi "return to the cinema," Kiarostami has set in motion — in motion pictures, that is — the return of an exiled actor to the big screen. ♦

**'Dash Akol'** screens Sat/21, 9 p.m., Palace of Fine Arts, S.F.; **'Tangsr'** screens Sun/29, 12:30 p.m., Kabuki, S.F.; Mon/30, 9:30 p.m., Park Theatre, Menlo Park. For venue locations, see the San Francisco International Film Festival information box, page 41.

Robert Avila is a freelance writer and doctoral candidate in history at UC Berkeley. Leili Kashani contributed research and translations in the preparation of this article.



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# PALE RIDER

On the lifetime "achievements" of Clint Eastwood, director. By Chuck Stephens

John Ford died in 1973, just about the time Clint Eastwood's third and least-known film as a director, *Breezy*, was failing at the box office. I've never seen it; has anyone? Leonard Maltin synopsizes the film thusly: "Jaded middle-ager finds truth with a teenaged hippie in sappy romance." Sondra Locke made her first film with Eastwood, *The Outlaw Josey Wales*, in 1976, when the director was 46. By then Locke wasn't a teenager anymore, just an actress who'd been Oscar nominated for her very first role (the academy's official kiss of death) and whose third film, *Willard*, was all about Ernest Borgnine getting eaten by rats. Locke became a director, too, and *Ratboy* is her claim.

The facts and fates of Hollywood's chosen (and disposed-of) are sometimes as tough to chew as Ernest Borgnine.

Where do you start with Clint Eastwood? In San Francisco, some might say (and the San Francisco International Film Festival would surely back them up), since he was born here, though he didn't stay long: he followed his father up and down the state until he was old enough to join the army. Or in Carmel, where Eastwood directed his first film, a

stud symposium on the dangers of celebrity, *Play Misty for Me*. Or you could start where Ephraim Katz's *Film Encyclopedia* does, with a quartet of non-Oscar-nominated performances from 1955, the year Eastwood moved to Hollywood: *Revenge of the Creature*, *Francis in the Navy*, *Lady Godiva*, and *Tarantula* — animal films all; *Francis* was a talking mule. Nobody much remembers *Francis* anymore, but mention the phrase "Eastwood's orangutan" and see what you'll turn loose.

Too much monkey business?

Maybe, but how else do you get from Eastwood the actor to Eastwood the director? What's *High Plains Drifter* without Sergio Leone's "Man with No Name" — who actually had three: Manco, Blondie, and Joe? Better question: how do you sit through half of the last 15 films Eastwood directed without screaming the screams of the well-nibbled Borgnine? *Space Cowboys* for you, partner? *Bridges of Madison County*? I'd rather be slathered with Stilton and fed to Sondra Locke.

"After decades of competency and artlessness, [Eastwood] is seen as a spare, epic directorial master and an actor who makes aging seem not only acceptable but glamorous" — or so

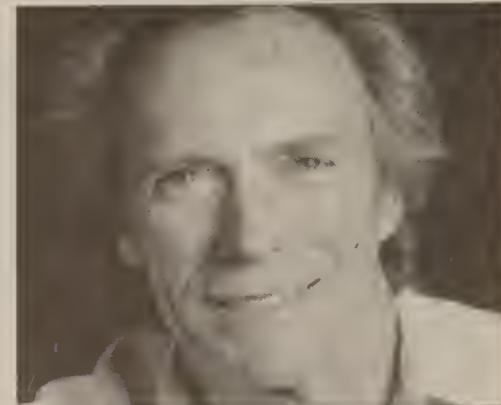
someone wrote in Katz's revised *Encyclopedia* while the director was still soaking up the glory he'd won with *Unforgiven* — a western as competently artless as the zoning laws in misty Carmel. You gotta start somewhere, so I started with Ford, since so much of Eastwood's legacy as a director is a pale but pertinent shadow of the American giant with whom he never worked.

Take this dissertation topic, please: "The Construction of African American Identity in the films of John Ford and Clint Eastwood." After all, Eastwood produced one of the great jazz documentaries — *Straight No Chaser*, a portrait of Thelonius Monk — and followed it by directing the ambitious and enormously odd Charlie Parker biopic *Bird*. Shot in aggressively under-lit night tones and centered around Forest Whitaker's beautiful babble of a performance, *Bird* remains one of Eastwood's major accomplishments, a sympathetic circumnavigation of bebop thinking where Parker's actual sax solos are Zelig-ed into the soundtrack and a cymbal is a symbol is a cymbal.

*Bird* didn't turn out to be director Eastwood's *Schindler's List*, but it certainly cleared a trail into the lost worlds of his next two movies, *White Hunter*,

*Black Heart* (in which Eastwood costarred with an elephant) and *The Rookie* (in which Eastwood costarred with the formidable Charlie Sheen.) *White Hunter*, *Black Heart* ends with the sacrificed life of a black man; *The Rookie* begins with same. In *A Perfect World*, Casper the Friendly Ghost shoots Kevin Costner in the gut to keep him from carving up a terrified black family with a pocket knife. There are issues here.

Eastwood the director likes to work with cinematographer Jack Green, who never met a right angle or a Hallmark sunset he didn't like. "No nonsense" is the way Green's aesthetic is often described, which must make Eastwood happy, since most everything about 90 percent of the films he's directed is pure, fun-loving, nose-punching, all-American, deeply compassionate, and highly inflammatory nonsense from beginning to end. But if the San Francisco International Film Festival wants to give Eastwood their Akira Kurosawa Award for lifetime achievement, who's going to



**Feeling lucky:** Clint Eastwood will be awarded the San Francisco International Film Festival's Akira Kurosawa Award for lifetime achievement Wed/25.

argue? After all, Kurosawa made more bad movies than so-called hometown boy Eastwood's made good. ♦

*The Film Society Awards Night honors Clint Eastwood (Akira Kurosawa Award) and Stockard Channing (Peter J. Owens Award) Wed/25, Argent Hotel, 50 Third St., S.F. \$250-\$500. (415) 561-5047.*

*The San Francisco International Film Festival screens the following Eastwood films: Bird, Mon/23, 9:30 p.m., Kabuki; Bronco Billy, Wed/25, 9:45 p.m., Kabuki; High Plains Drifter, Thurs/26, 7 p.m., Palace of Fine Arts; Pale Rider, Tues/1, 10 p.m.; White Hunter, Black Heart, Sat/21, 4:30 p.m. For venues address and ticket prices see our festival info box, page 41.*

# LOOK BACK AT ANGER

The Magick Lantern Cycle puts a spell on you. By Johnny Ray Huston

**A** filmmaker who often takes mythology and iconography as his subject, Kenneth Anger (né Kenneth Anglemeyer), this year's S.F. International Film Festival Persistence of Vision awardee, has himself become a mythic icon, thanks partly to his flair for dramatic expansions on the truth. Anger claims he made "Fireworks," the first film in his Magick Lantern Cycle, at 17, and that "this flick is all I have to say about being 17, the United States Navy, American Christmas, and the Fourth of July." But did he make the film at 20, as biographer Bill Landis reports?

Regardless, "Fireworks" is a prodigy's vision. Its milk-cum and firecracker-phallus imagery risked obscenity charges long before Jack Smith's 1963 *Flaming Creatures*. (As Anger himself noted in a *Bay Guardian* interview last year, his and Smith's aesthetics are oppositional: Smith's are a cluttered polymorphous frenzy of spasmodic deterioration, while Anger's are scrupulously refined, redefined, and archived). Praised by Jean Cocteau, "Fireworks" utilizes a Cocteau-esque scrawl at its beginning, and of all Anger's works, it's the most indebted to 20th-century European romanticism and surrealism. The

film's muscular sailors — Anger's idiosyncratic remodeling of Athletic Model Guild fantasy — are the first of many masculine archetypes that grow increasingly sinister as the Magick Lantern Cycle progresses.

Abused by the sailors, the character played by Anger (looking and behaving like the weakling in old Charles Atlas ads) remains rapt, even as blood erupts from his nose and his chest is gouged open to reveal an odometer. The masculine rites of "Fireworks" give way to the feminine fantasia of 1949's "Puce Moment," which — after art deco credits — opens with a shimmering parade of dresses that double as sequined, beaded, tasseled curtains. The curtains eventually reveal a female "star," who leaves the queenly confines of her apartment, soundtracked by a psych-rock song about hermeticism, to ostentatiously chaperone a half-dozen leashed wolfhounds on a walk through the Hollywood hills.

"Puce Moment" might be the first example of Anger's talent for creating trancelike atmosphere. And the trance intensifies with 1953's "Eaux d'artifice," which observes the globular geysers of Italy's Tivoli fountains. At 13 minutes, "Eaux d'artifice" clocks in as cinema's longest and most beautiful money shot.

Lensed in daylight using black-and-white infrared film, it seems set in darkest night: anything that isn't pitch black shimmers and flares. Other avant-gardists scratch and draw onto celluloid for effects that Anger achieves by simply filming water.

Trance swells into hallucination in 1954's "Inauguration of the Pleasure Dome," a ceremonial orgy of overlays — at times featuring quintuple imposition — perhaps best appreciated by Aleister Crowleyites and shroom heads. (Others can simply view it as an outlandish costume battle involving real-life witch Marjorie Cameron, Anaïs Nin — who sports a birdcage on her head — and fiendish-looking queen Samson de Brier.)

In the notorious "Scorpio Rising" (1964), Anger returns to masculine iconography, meticulously depicting leather-clad bikers' rituals of adornment and defilement. The director favors an idiosyncratic camera movement: a leftward pan. Packed with terrific girl-group obscurities (Little Peggy March's "Wind-up Doll," Claudine Clark's "Party Lights"), "Scorpio's" soundtrack is also marked by engine vroomms that melt into scary animalistic screams. "Kustom Kar Kommandos" (1965)

compacts "Scorpio's" male burlesque: a beefcake caresses his bike with a pink powder puff as the Paris Sisters breathily fantasize about a "Dream Lover."

Anger's love of '60s girl-pop returns in "Rabbit's Moon" (1972). Mary Wells rages raggedly through the fantastic "Bye Bye Baby," as a clown figure — hypnotized by an animated moon that repeatedly swallows the screen in blinding white flashes — suffers heartbreak against a gorgeous tinsel backdrop. Shot on 35mm, "Rabbit's Moon" both recalls and vivifies the look of Anger's first adventure in film, the 1935 Hollywood feature *A Midsummer Night's Dream* (cast at 7 years old as the "Changeling Prince," he's billed as Kenneth Anglemeyer). Sandwiched between 1969's "Invocation of My Demon Brother" and 1980's "Lucifer Rising," the commedia dell'arte of "Rabbit's Moon," however doom-laden, is a light respite from the Magick Lantern Cycle's final occult onslaughts. "Invocation" yields an original score by Mick Jagger — a screeching, seemingly



**He's a rebel:** A biker poses, smoking, in Anger's "Scorpio Rising."

endless Moog synth sound that heightens the film's intensity; "Lucifer" (soundtracked by imprisoned "Invocation" star Bobby Beausoleil) features Marianne Faithfull as Lilith.

In "Invocation" and "Lucifer" (the latter filmed in Egypt), Anger fuses film form and occult practice — his two primary lifetime pursuits — with mesmerizing results. Ultimately, Anger's symbolism isn't meant to be deconstructed; you're supposed to fall under his spell. And you don't have to be an occultist to fall for "Lucifer": it qualifies as one of the great religious films. ♦

*'Magick Lantern Cycle'* screens as part of the San Francisco International Film Festival Sun/22, 5 p.m., Castro Theatre. For venues address and ticket prices see the festival info box, page 41.

# REEL TO REEL

A day-to-day guide to the film festival

**Thurs/19**

**The Center of the World** (Wayne Wang, U.S.) Shocking sexual content alert! Or such, at least, is the selling point of Wayne Wang's new film, which condenses the 72 erotically and economically charged hours in which a wealthy high-tech geek (Peter Sarsgaard) pays a riot-grrrl-by-day, stripper-by-night (Molly Parker) to be his love bunny at a posh Vegas hotel. Comparisons to past *amour fou* epics both rocking (*Last Tango in Paris*) and shocking (*Nine 1/2 Weeks*) are sure to arise, possibly along with your date's postscreening friskiness level. It's nice to see a movie that's not just sexy (though hardly pornographically so, unrated status notwithstanding).



**The Center of the World**

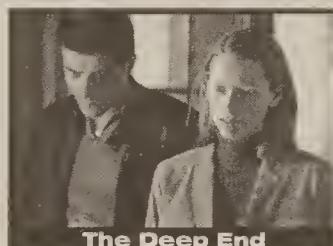
standing) but equal-opportunity sexy: Wang and scenarist Ellen Benjamin Wong take pains to avoid the usual male-gaze fantasia, maintaining both characters' delicate balance between desire, psychological vulnerability, and marketplace exchange. In the end, *Center of the World* is perhaps too slight to carry any lasting resonance. While far more intelligently nuanced than the softcore-in-art-house-wrapping opus you might expect, it doesn't quite penetrate (ahem) far enough to achieve much emotional weight. It's sorta *Leaving Las Vegas Lite*, with less traumatized characters and better sex. But that's not nothing: God knows the world can always use more sex-on-the-brain movies that actually have a brain. 7 p.m., Castro. (Dennis Harvey)

**Fri/20**

**Baise-moi** (Virginie Despentes and Coralie Trinh Thi, France) Include hard-core sex in your film, and you have pornography. Add some guns to the mix, and, in America, you've got art, or at least art house. While you may be pleasantly surprised by just what orifices those guns penetrate in this French shocker, you may not be so pleasantly surprised by a plot that adds little to the revolutionary but retro *Thelma and Louise*-style road-rage adventure canon. It begins with the expected defiled woman blast-off but doesn't take long to get exponentially more hot and very much more bothered. These women, two actors culled from the porn docu-drama world, meet in a train station after hitting rock bottom. But they aren't just on a

crime spree, killing innocent (and not so innocent) men and women — they're on a shopping spree as well: there seems to be no limit to their supply of fishnet stockings to tear at the crotch with each encounter. Americans aren't used to seeing so many erect penises in their art films, and neither, apparently, are the French. *Baise-moi* (Fuck me) comes complete with controversy kit (the press notes even add to the mystery by blacking out a descriptive line) for distributor satisfaction: it was banned in France, if you can believe it. Though *Baise-moi*'s soundtrack is state of the art, its proud low-tech video look très 2001, its intent to highlight female pleasure admirable, and its jokes on men fairly great, in the final analysis, it's just too Frederick's of Hollywood to bear. 10:15 p.m., Castro. (Susan Gerhard)

**The Deep End** (Scott McGehee and David Siegel, U.S.) Remaking Max Ophüls's *The Reckless Moment* may be seen as incautious by some critics, but Scott McGehee, David Siegel, and their i5 productions apparently have no problem running red lights. Their dazzling debut, *Suture*, made a bizarre, moody mystery out of academic questions about identity, and their belated second feature after a long absence (they've produced other films in the meantime) shatters another kind of psyche. A mother (Tilda Swinton)



**The Deep End**

dangles precariously outside the safety net of cozy upper-class life to save her son from a messy, and potentially criminal, situation. Like all i5 art, *The Deep End* is art-designed to its very fibers and neither camps up the noir nor arms it with hyperbolic levels of violence like its contemporaries. The film plays its emotional story of maternal instincts run amok coolly, as contained as the opaque blue lake (Tahoe) where it was shot. Swinton, a combination of oozing emotion and frigid fear, exists in total harmony with a landscape that seems to have been planned around her wardrobe — from a blue ribbed turtleneck that carefully matches Tahoe's waves to a red jacket-red muscle car combo that telegraphs the blood on everyone's hands. 7 p.m., Kabuki. Also Sun/22, 4 p.m., Kabuki. (Gerhard)

**Gaea Girls** (Kim Longinotto and Jano Williams, England-Japan) Pro wrestling

in the United States labels itself "sports entertainment" — but all the blustery theatrics kind of tip the Soloflex toward the entertainment side of things. On the Japanese women's wrestling circuit, a prematch light show and a jaunty theme song ("We are violent! We are freak-out! We are Gaea Girls!") don't do much to gloss over the fact that the beefy gals in the ring are actually beating the crap out of each other. Kim Longinotto and Jano Williams (*Dream Girls, Shinjuku Boys*) aim their behind-the-scenes doc at a training camp run by terrifying force of nature Nagayo Chigusa, an unbeatable champ whose



**Gaea Girls**

students quaver in her presence. Repetitious scenes of girls jumping rope and doing squats lead into the film's most disturbing sequences, the repeated ass-whipping of not-ready-for-prime-time recruit Takeuchi, who endures beating after bloody beating — and verbal abuse along the lines of "you're completely useless" — in preparation for her desperately sought-after pro debut. Fascinating, yet admittedly often hard to watch, *Gaea Girls* shows that this kind of wrestling is far from fake. 10:15 p.m., Kabuki. Also Tues/1, 1 p.m.; Wed/2, 7 p.m., Kabuki. (Cheryl Eddy)

**L'amour, l'argent, l'amour** (Philip Grönning, Germany) Philip Grönning's third film begins with dazzling exercises in pure style. He overlays images of fireworks exploding above a cold nighttime cityscape, uses Yo La Tengo's heart-throbbing "Damage" as mood music, and suspends the credit sequence via occasional brief bursts of cast and crew info — *L'amour, l'argent*'s title doesn't arrive for at least 10 or 15 minutes. Unfortunately, what follows is (yawn) ye olde road movie, replete with a (yawn) troubled young couple, the female half of which is a (yawn) masochistic prostitute whose bedroom work is saturated in (yawn) red lighting. VU's "Stephanie Says" and "Candy Says" provide the soundtrack for emotionally vacant, magazine-ready pose-a-thons. In love with his young lovers, Grönning stretches a trite story to almost two and a half hours. That's way past the breaking point. 9:50 p.m., Kabuki. Also Mon/23, 7 p.m., Kabuki. (Johnny Ray Huston)

**Landscape** (Martin Sulik, Slovak Republic) World War II is all around,

*Continued on page 48*

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Based on her recent travels to the Gauteng and Northern Provinces of South Africa, Deborah's lecture focuses on similarities and differences in some of the rites, practices, and beliefs of South African Lemba and European-American tribal Jews. A slideshow/lecture will be followed by discussion.



Thursday • April 19 • 7:00 - 9:00pm • \$15 / \$12  
Location: San Francisco Zen Center, 308 Page Street

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### Steven Goodman

Workshop participants will explore Tibetan Buddhist modes of accessing the ever-playful mysterious ground of being, from which spontaneous experiences of creativity arise. Participants will engage in games of attention and distraction, humor and subtlety, effort and freedom, using traditional Buddhist exercise.



Sat., April 12 & Sun., April 13 • 9:00am - 5:30pm • \$190 / \$152  
Location: California Institute of Integral Studies

## SPIRITUAL ACTIVISM Marianne Williamson

Many activists yearn to bring more spirit into their practices, and many spiritual seekers yearn to extend their compassion into worldly affairs. Particularly now, many feel a need to transform our energies from fear and domination to soulfulness and love. Spirituality and politics merge in what Williamson calls a "New Activism."



Lecture: Friday • April 27 • 7:30pm • \$25 / \$15 Students  
Workshop: Saturday • April 28 • 9:00am - 5:00pm • \$65 / \$40  
Location: Ramada Plaza Hotel • 1231 Market St. • San Francisco

## VILLAGE RHYTHMS Onye Onyemaechi

In many tribal societies, drumming and dancing have long played a central role strengthening and nurturing the psyche of the individual and the group. Onye will show how drum, dance and prayers can awaken soul memories, help us to heal ourselves, and promote a deep sense of community.



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## Reel to reel

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but in one small Eastern European community, the people still have chickens to feed, clothes to sew, and naughty children to punish. Weirdly funny vignettes acquaint us with the residents: a beggar who cleverly makes



Landscape

an escape from a burning outhouse, a deaf man who unwittingly swallows a snake (and then regurgitates it, much to the horror of the townspeople), a lascivious tailor who loves a good dirty joke. But just when you think *Landscape* is yet another fable about a small burg packed with quirky characters, reminders of the war emerge (soldiers stomp through backyards, a car with loudspeaker attached blares instructions for Jews to leave their homes), shading the film with unexpected poignancy. 7:10 p.m., *Kabuki*. Also Sun/22, 1 p.m., *Kabuki*; Fri/27, 7 p.m., Sat/28, 3:45 p.m., *Kabuki*. (Huston)

*Rose*): she's deliberately gotten herself transferred from a youth correctional facility to a women's state prison in order to track down her mother, a lifer named Brownie (Davenia McFadden). Though *Stranger Inside*'s occasional jump-cut montage passages betray its made-for-HBO status, director Cheryl Dunye proves her debut *Watermelon Woman* was no fluke — here, her intelligence remains potent within far less comf terrain. Dunye's script effectively builds dramatic momentum, and in action sequences she has a street fighter's flair for surprise. By the time *Treasure* discovers a mother's love isn't always what it seems, Dunye has already pulled the floor out from under her (and the audience) once. A final note: supporting player Rain Phoenix is more butch than all of her brothers put together. 4:30 p.m., *New PFA Theater*. Also Fri/27, 9:30 p.m., Sat/28, 3:45 p.m., *Kabuki*. (Huston)

**The Vertical Ray of the Sun** (Tran Anh Hung, France-Vietnam) Though a contemporary of Assayas, Denis, Desplechin, and Carax, the Vietnamese-born but Paris-educated and -assimilated Tran Anh Hung is rarely even name-checked by admirers of current French cinema. Perhaps that's because, though French-financed, all of Tran's films take place on Vietnamese soil; never mind that the title of his latest — a dissonant and vaguely Chekhovian melodrama about sisters and their lovers in verdant present-day Hanoi — evokes Eric Rohmer's *Le rayon vert*, or that his first, *The Scent of Green Papaya*, though set in 1951 Saigon, was shot entirely on a soundstage in Boulogne. Compared with the kaleidoscopic and nightmarish *Cyclo*, *The Vertical Ray of the Sun* is an altogether brighter if deceptively lightweight affair, and Tran arranges and rearranges the movements of the sisters as if they were lilies in a tall vase, as their story calmly drifts from one pregnant possibility to the next. Overwhelmingly erotic textures and tempos abound: sparks of water dancing in a brass bowl, lovers kissing (à la Magritte) through silk scarves, a lash of Arab Strap. Turns out the scent of that first papaya was misleading: take a look at the even stranger efflorescences Tran's now discovered back in Vietnam, simply growing on the vine. 6:45 p.m., *Kabuki*. Also Sat/21, 4:15 p.m., *Kabuki*. (Chuck Stephens)

## Sat/21

**Stranger Inside** (Cheryl Dunye, U.S.) A shot of jail gates viewed through the barred backseat window of a police car literalizes the view of life held by *Treasure* Lee (Yolanda). *Stranger Inside* (Cheryl Dunye, U.S.) Like a road map superimposed on a mug shot, director Junji Sakamoto's awe-inspiring *Face* is both a tenderhearted portrait of a truck-shaped seamstress named Masako — victim, murderer, lumox, goddess — and a leather-skinned survey of the geographical and emotional limits of Japanese life. Sakamoto describes it as a "crime film," but society's the menace here, even if Masako — luminously embodied by Naomi Fujiyama, Japan's leading stage actress — does begin her journey toward self-realization with an act of shocking violence. Distilling all



Stranger Inside

the furiously inchoate feminism of Shohei Imamura's myriad insect women — along with the slipperiness of his various eels, whales, and other aquatics — into his heroine, Sakamoto has created one of contemporary cinema's most indomitable, if all too human, forces. Superlatives aren't enough for this epic and ultimately life-affirming heartbreaker: my favorite Japanese film so far this century, *Face* is some sort of miracle. 7 p.m., *Kabuki*. Also Mon/23, 9:15 p.m., *Kabuki*; Fri/27, 9:30 p.m., *New PFA Theater*. (Stephens)

**Hedwig and the Angry Inch** (John Cameron Mitchell, U.S.) Fine Line and John Cameron Mitchell's Sundance crowd pleaser may not have been quite as angry, funny, or rock 'n' roll as the off-Broadway version, but it will do for



Hedwig and the Angry Inch

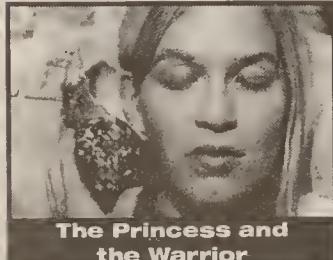
broad marketing purposes. The ex-German transsexual glam rocker and sometime prostitute with the botched sex-change operation and the psychotic obsession with a former protégé needs to become a household name. I see Barbie tie-ins with removable penises, free with every Big Mac. The plot — which follows Hedwig's obsessive, vengeful shadowing of rival rock star, former babysitter, and former lover Tommy (can you hear me?) Gnosis — pales in comparison to the strength of Stephen Trask's powerful songs. And the palette has changed from the stage show's bleak-black-with-occasional-bright-costumes to cinematic candy colors featured on every surface, but all this is incidental. The force of personality that is John Cameron Mitchell's version of Hedwig — wife, nanny, Bowie — is what carries this film. 10 p.m., *Castro*. (Gerhard)

**Otesánek** (Jan Svankmajer, Czech Republic) Unsurprisingly, Jan Svankmajer directs humans like an animist: the people in his overlong new movie have a cartoon menace, magnified by close-ups of fiendish faces. Yet the *Homo sapiens* in *Otesánek* are mere plant food for the title character, a ravenous tree stump. Uprooted by a sterile couple, loglike Otik quickly graduates from mother's milk to the family cat, eventually devouring bureaucrats and nosy neighbors. Otik's parents don't understand his glee for playing patty-cake with entrails, but the myth-savvy little girl next door (a pudgy variant of *The Bad Seed's* Patty McCormack) does; she feeds the local bifocaled pedophile to Otik after a gnarled hand emerges from the old man's pants one time too often. Svankmajer's food aversion is evident via an array of undefinable soups and porridges. *Otesánek's* stop-motion ani-

# FILM FESTIVAL

mation isn't his best, though it suits the creature-feature comic tone. The message seems to be that baby making is a selfish endeavor. But Svankmajer's a surrealist, so the message isn't the point. 10:15 p.m., *Kabuki*. Also Mon/23, 9:15 p.m., *Kabuki*. (Huston)

**The Princess and the Warrior** (Tom Tykwer, Germany) After the extended sprint of *Run Lola Run*, director Tom Tykwer returns with a marathon jog, again starring Franka Potente, blond this time. The most glamorous and adored nurse at a sanitarium, she wanders in front of a speeding truck one day, only to have her life saved by a



**The Princess and the Warrior**

hunky, tearful stranger (Benno Fürmann) who "smells good." Potente and Fürmann have the required they-should-fuck chemistry, and as expected, there are bravura displays of time-suspending technique: the interior of a seashell becomes a gate to the film's first action sequence. The score (by Tykwer, Johnny Kilnek, and Reinhold Heil) starts out similar to the *Tindersticks*' effective work for Claire Denis, before — during a tiresome bank-heist sequence — it succumbs to a ponderous two-note piano motif that suggests John Carpenter's *Halloween* score on 'ludes. Clever-cute and ever hopeful, *Princess*'s fractured fairy-tale romanticism would be more lovable if it didn't wear out its welcome. 7 p.m., *Castro*. (Huston)

**'Shirin Neshat Unveiled'** (*Shirin Neshat*, U.S.) Employing split screens, Moroccan landscapes, staged action, and vivid scores, New York-based Shirin Neshat's cinematic portraits (transferred to video from the polished 16mm images of cinematographer Ghasem Ebrahimian) explore the separate and unequal spheres of women and men in a theocratic state. This program of six shorts includes the male-female standoff "Rapture," which won Neshat critical acclaim in 1999; an earlier work, "Turbulent" (1998), juxtaposing a male concert singer to a woman singing before an empty auditorium (in Iran, women are banned from singing in public); and "Fervor" (1999), which follows the furtive and fleeting contact between a man and a woman at a mosque. Three new works are "Fetneh" and "Ballad of Intimacy," which stars Iranian actress Shohreh Aghdashloo, and "Passage," a collaboration with Philip Glass. 4 p.m., *New PFA Theater*. Also Sun/22, 5 p.m., *Kabuki*. (Robert Avila)

## Sun/22

**The Circle** (Jafar Panahi, Iran) This harrowing portrait of women's lives

under an Islamic state is currently banned in Iran. Following one character after another in a realistic and cinematically rich style, the film documents cases of both exceptional and daily hardships for women who fall outside the norms of tradition. In a society that has criminalized sex, speech, and expression, such women, the film contends, ultimately end up in the same place. However, situations that appear barbarous in their severity (the outlawing of abortion, for example) upon reflection seem all too familiar. Jafar Panahi's indictment of patriarchal oppression ultimately extends beyond the borders of this one country to our own. 10 p.m., *Kabuki*. (Avila)

**Devils on the Doorstep** (Jiang Wen, China) Given the bumper crop of Chinese-language films that made it onto the international circuit this year, it's easy to see why this overlong, black-and-white WWII epic, about a Japanese POW and his Chinese translator who are taken captive in a Chinese peasant village, might get overlooked. But for those who miss cinema's golden era, director Jiang Wen's achievement is a remarkable throwback to the "humanist" cinema of heyday Kurosawa. In comparison,



*Crouching Tiger* may as well have been made by Spike Jonze. There's a weird, belated feel to the whole project — it's the classic cinema China never really made — that makes this all the more fascinating. For what it's worth, the film's been attacked by Chinese censors and Japanese nationalists alike.

3:30 p.m., *Kabuki*. Also Tues/24, 9:30 p.m., *Kabuki*; Thurs/26, 9 p.m., *New PFA Theater*. (Alvin Lu)

**'Magick Lantern Cycle'** (Kenneth Anger, U.S.) As another tantrum-prone bad boy once put it, "Anger is an energy." Hypnotic and malevolent, the energy of the nine-short *Magick Lantern Cycle* — from the sailor fantasia *Fireworks* to the Egyptian odyssey *Lucifer Rising* — is pure Kenneth Anger. The self-proclaimed magus of cinema has hosted some epic events in San Francisco (most notoriously, a literal freak-out at Glide Memorial Church), but tonight, after receiving the Golden Gate Persistence of Vision Award, he'll be injecting into the heart of rainbow-mall gay consumer culture — the Castro — a deadly dose of his special serum. The formula may be decades old, but the atmosphere promises to be history in the making. (Last year, when Film Arts Foundation presented Anger with the Phelan Award, an elaborate fireworks display capped the event.) Projectionist beware: if these films aren't perfectly in

focus, you will face the wrath of the director. 5 p.m., *Castro*. (Huston)

**'Shorts in a Feature-Length World'** (Various, U.S.-Canada-Australia) The last few years have been lively ones for Guy Maddin: he went yo-yo over the young actor playing Donny Osmond in an Osmond TV movie (search the *Village Voice*'s online site for a hilarious article by Maddin), and he made "The Heart of the World," a short that's the highlight of this program — and maybe the entire festival. Though Maddin calls it "the world's first sub-



**Shorts in a Feature-Length World**

liminal melodrama," for once, a filmmaker's hyperbole qualifies as understatement. Shot using an ancient, hand-cranked Bolex, this seven-minute masterwork — featuring more than 800 edits — replicates and rocket-powers the experience of watching classic, time-worn (scratched, jumpy) silent films. Ultimately, Maddin's primary influence — some say Eisenstein, some say Abel Gance, some say the pre-*Metropolis* Russian "space opera" *Aelita*, some say a Flesicher brothers cartoon — is irrelevant: he's remade history. The plot: "The world is dying of heart failure!" The heroine: Anna, who rides a gigantic playground slide down to the earth's core. The fool: you, if you miss a chance to see "Heart" in a theater. 2:30 p.m., *Kabuki*. Also Wed/2, 10 p.m., *Kabuki*. (Huston)

**Simon of the Desert** (Luis Buñuel, Mexico) This is a rare opportunity to see Luis Buñuel's brief (45 minutes) extended black joke from 1965 (made in Mexico, although Buñuel had already begun working in France again). It's a laugh riot, or maybe more of a smirk riot, about the ascetic travails of Simon, who stands on a column in the desert — all of it touched up by Buñuel's personal brand of surrealist humor. It makes an interesting contrast to Tian Zhuangzhuang's *Horse Thief* (see Sun/29), actually, in its treatment of religion and the desert. It shows here with Buñuel's early "documentary" *Land Without Bread*. 2:30 p.m., *Castro*. (Lu)

## Mon/23

**Cobra Woman** (Robert Siodmak, U.S.) "Gif me dah cobra jew!" evil Maria Montez commands her nice twin sister in this 1944 camp classic. No, she's not referring to some snake-handling Semite. That's "jewel," as in the mystic gem that helps bad Maria keep her island-bound slaving hordes (including the inevitable sacrificial virgins) in check, before good Maria, hunky Jon Hall, junior beefcake Sabu, and Koko

*Continued on page 50*

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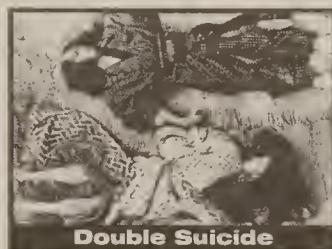
### Reel to reel

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the Chimp engineer the Cobra Queen's demise amid volcanic lava and falling papier-mâché pillars. This kind of kitsch-exotica adventure mysteriously made tons of money for Universal Studios during World War II, when U.S. audiences wanted their escapism as unrealistic as possible.

When the war ended, so did the films, flushing La Montez's career down the express toilet. But she was so awful/wonderful — like some bioengineered blend of Dietrich and a two-by-four — and this howler was such a peak moment that it inspired drag queens for a good quarter century pre-Stonewall. Chosen by this year's festival honoree Kenneth Anger as a personal fave, *Cobra Woman* will be screened in a vault Technicolor 35mm print. Gentlemen, please remove your tutti-frutti hats in the auditorium. 7 p.m., Castro. (Harvey)

**Double Suicide** (Masahiro Shinoda, Japan) That Masahiro Shinoda's tart, pop-art rethink of Chikamatsu's famous Bunraku (puppet theater) tragedy of 1969 is being presented in this year's "Indelible Images" program by David Siegel and Scott McGehee — codirectors of *The Deep End* — makes perfect sense. *Suture*, the team's first film, was altogether inky with the Rorschach blots of Siegel and McGehee's passion for 1960's Japanese new-



wave filmmaking. Though cast with live actors, Shinoda's gorgeously grainy film preserves the most alienating aspect of Bunraku artifices: the on-screen presence of black-clad puppets, who step in to assist and occasionally disable the actions of the doomed lovers at the center of the story. A hypertheatrical meditation on hypertheatricality, *Double Suicide* functions foremost as a frantic collage of styles, where lurid images modeled on the works of classic *Ukiyo-e* printmakers clash with the brash and mannerless low-resolution sloganizing of the advertising age. Too Kabuki for the Kabuki, apparently: the film screens only at the Castro. 9:15 p.m., Castro. (Stephens)

### Tues/24

**Smell of Camphor, Fragrance of Jasmine** (Bahman Farmanara, Iran) An aging director comes out of retirement to make a film on Persian burial rights for Japanese television. Meanwhile, he discovers that his own burial plot alongside his departed wife has someone else in it. In the manner of Kiarostami's *Close Up* or Makhmalbaf's



**Smell of Camphor, Fragrance of Jasmine**

*Salaam Cinema*, director Bahman Farmanara's first film in more than 20 years intricately weaves reality and fiction in a fashion that has come to be a hallmark of Iran's self-consciously social cinema. Playing the part of the director himself, and incorporating blacklisted actors from his own pre-revolutionary films playing themselves, Farmanara's fascinating meditation on life and death is also an ingenious demonstration of the transformative power of cinema in a culture that takes its art seriously. 6:45 p.m., *Kabuki*. (Avila)

**'Yo La Tengo and Jean Painlevé: The Sounds of Science'** (Jacques Cousteau) A contemporary and fellow countryman of Jacques Cousteau, the late Painlevé was his opposite stylistically. Ostensibly making straightforward little classroom films such as *Hyas and Sterorhynchus* (that's crabs 'n' worms to you), *How Some Jellyfishes Are Born*, and *The Love Life of the Octopus*, he delighted in the surreal spectacle other species provided — their sheer visual exotica often heightened by musical scores commissioned from leading avant-garde composers. However, this program of several representative, underwater-themed shorts — drawn from a 50-year career span — will silence the original soundtracks. Instead NYC's finest, Yo La Tengo, will perform live accompaniment at the Castro. Will their Velvets-on-qualia sound suit Painlevé's trippy images? Need you even wonder? Personal (if probably vain) prayer: that Yo La brings along recent collaboree Jad Fair to ad-lib the innermost thoughts of the undermost creatures. 7 p.m., Castro. (Harvey)

### Wed/25

**Come Undone** (Sébastien Lifshitz, France) Retitled to something vaguely sexier than its original *Presque rien*, this first feature by French writer-director Sébastien Lifshitz is yet another gay Euroyouth coming-out saga. But it's also much more than that; the usual wish-fulfillment horndoggery is displaced by compelling, ambiguous hints of chronic depression, family dysfunction, and possible mental illness. Arriving in a beachside town to spend the summer with his hypochondriac mother and two sisters, moody Mathieu (Jérémie Elkäim) is at first delighted to find romance in the person of très cute, self-confident Cedric (Stéphane Rideau). But soon Mathieu withdraws, unable to choose between his family's expectations and his lover's devotion. That he doesn't necessarily *have to* is just one way in which this exquisitely complex drama avoids convention, offering up an ink-

ble portrait of mental illness that is disturbing, sympathetic, nonmelodramatic, and very much like real life. 7:20 p.m., *Kabuki*. Also Thurs/26, 3:30 p.m.; Fri/27, 7:15 p.m., *Kabuki*. (Harvey)

**Keep the River on Your Right** (Laurie Gwen Shapiro and David Shapiro, U.S.) In the mid 1950s tortured-artist New Yorker Tobias Schneebaum set out for the remotest jungles of Peru, less in search of something than in flight from the "civilized world's" perceived corruption and cruelty. He wound up adopted for some time by a native tribe so untouched by industrialized versions of modernity that it practiced casual male-male sex without the least self-consciousness. Another, less frequently indulged custom — attacking rival tribes, kidnapping the women, and eating the men — struck Schneebaum as rather less appealing. But when his poetically non-



**Keep the River on Your Right**

judgmental titular memoir of this trip came out in the '60s, the cannibal thing was all anyone wanted to talk about. Now elderly, the painter-teacher-anthropologist reluctantly agreed to let a documentary filmmaking team record his first trip back to the region in decades. The results are bizarre, humorous, melancholic, and endearing — much like Schneebaum himself, a man still very sure that "primitive" societies are far more evolved than ours, at least where it counts. After seeing *Keep the River*, you may find yourself conceding his point. 4 p.m., *Kabuki*. Also Thurs/26, 6:45 p.m., *Kabuki*. (Harvey)

**The Weight of Water** (Kathryn Bigelow, U.S.) So many mysteries permeate this film — a late 1800s who-dunit, with a muted Sarah Polley at its center, on a creepy New England island; a parallel who-will-do-it? situation on an extremely underequipped boat carrying a poet (Sean Penn), a parasite (Elizabeth Hurley), and a jealous wife (Catherine McCormack) — but the greatest mystery of all might be: what forces made Kathryn Bigelow, generally acknowledged as one of the premier women auteurs of her generation, wait five long years between major features? These are *Strange Days*, indeed. The maker of hard-edged woman cop film *Blue Steel* and poetic vampire flick *Near Dark* makes a comeback of sorts in the icy waters of Anita Shreve's *Isles of Shoals* novel, and anyone who still hums "Lizzie Borden took an axe ..." on occasion should enjoy watching how it all plays out. 9:30 p.m., *Kabuki*; also Thurs/26, 4 p.m., *Kabuki*. (Gerhard) ♦



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## S.F. INTERNATIONAL FILM FESTIVAL

# Week-two highlights

**Thurs/26**

*The Season of Men* (Moufida Tlatli, France-Tunisia) The architecture of homes and souls gets another graceful go-round by Moufida Tlatli, whose stunning *Silences of the Palace* (1995) unveiled a cloistered women's world and its untidy relationships. This time Tlatli also focuses on women's suffering, but mostly at one



**The Season of Men**

another's hands: For 11 months out of the year, the men leave the island these women live on to work on the mainland. When one returns for his restful month to find his wife and mother in bitter dispute, the unraveling begins. Tlatli's sense of visual economics is breathtaking: no wall, window, or weave is ever wasted. 9:20 p.m., *Kabuki*. Also Fri/27, 3:45 p.m., *Kabuki*; Sun/29, 9 p.m., New PFA Theater. (Gerhard)

**Fri/27**

*Werckmeister Harmonies* (Béla Tarr, Hungary) If Antonioni had directed *Eraserhead*, it might have looked a little something like the latest opus of paranoia and demagoguery gone awry from Hungarian filmmaker-cum-demented genius Béla Tarr (*Satantango*). Set sometime in the late 20th century, the stream-of-consciousness "narrative" revolves around a man (Lars Rudolph), a town, a malcontented mob, and a mysterious circus that acts as the catalyst for an inevitable boiling point. The filmmaker's emphasis on long takes and ethereal gliding cameras contributes to the nightmarish atmosphere of postindustrial malaise, a world in which an apocalypse is only a 12-minute tracking shot away. Shot in ultrasaturated black-and-white stock, the film's every ray of light, shadow, and shape seems steeped in hallucinogenic beauty that beckons, even as it decomposes into murky darkness. Four years in the making, *Harmonies* may be the first masterpiece of the new millennium; profoundly disturbing and unforgettable, it's an art-film experience that, once seen, sears itself permanently onto the mind's eye. 3:15 p.m., *Kabuki*. Also Fri/27, 6:30 p.m.; Sun/29, 5:30 p.m., New PFA Theater; Tues/1, 9:15 p.m., *Kabuki*. (David Fear)

**Sat/28**

*The Gleaners and I* (Agnès Varda, France) Forty-some years after the

classic *Cleo from 5 to 7*, Agnès Varda is as alert as ever. With this documentary, she takes to digital video as if it were the best lover anyone could have in old age. Her subject is "gleaning," a practice that varies from gathering leftover fruits and vegetables in the country to finding discarded objects and food in the city; journeying throughout France, she encounters a man who has built a palace out of dolls ("He's an amateur," says his unimpressed wife) and a wide variety of people united by their use of what most people regard as "trash." *The Gleaners and I* is filled with off-hand yet acute social observations — and many happy accidents, as when Varda grabs and crumples trucks on the highway in the lens of her camera, finds a painting of gleaners at a thrift store, or discovers that a man who munches on leftovers at a market (because certain veggies are "rich in beta carotene, zinc, and proteins") possesses a master's degree and lives in a shelter where he teaches immigrants from Mali and Senegal. Varda acknowledges that she herself is a gleaner of images. She also says that the end of her life is near — if so, that knowledge has only increased her vitality. 7 p.m., *Kabuki*. (Huston)

**Sun/29**

*Horse Thief* (Tian Zhuangzhuang, China) Maybe the greatest Chinese film ever made, the work of Hou Hsiao-hsien and Tsui Hark included, but *Horse Thief* isn't really a "movie," you know. Psychedelic documentary, maybe. Shot in the early '80s in Tibet by an ambitious young Chinese filmmaker, it may as well, if it weren't for



**Horse Thief**

the film's political context, have been shot on Mars. Director Tian Zhuangzhuang, on the strength of just this and the considerably more comprehensible but no less radical *Blue Kite*, was the most visionary of the Fifth Generation and the most talented of post-Cultural Revolution mainland Chinese directors, but after a bad run-in with censors he's been working more as a producer lately. 4:15 p.m., *Kabuki*. (Lu)

**Mon/30**

*Virgin Stripped Bare by Her Bachelors* (Hong Sang-Soo, South Korea) The leading light of the new Korean new wave, Hong Sang-Soo is slowly reinventing the cinéma of reverse an-

gles: each new shot he makes seems to elaborate on — and thoroughly destabilize — the one that came before it. Though relatively minor compared with *The Power of Kangwon Province*, *Virgin Stripped Bare by Her Bachelors* — Hong's first comedy, a kind of ultrablack *Annie Hall* about a rich art dealer, a failed filmmaker, and the woman they both want to bed — takes the idea of shot/reverse-shot cutting to its metaphysical extreme. The first half of the film tells one version of the story, then the second half tells another, but the more things come together, the more they fall apart. Though easily mistaken for a coy narrational gimmick, the ostensible symmetry of Hong's film is



**Virgin Stripped Bare by Her Bachelors**

constantly undercut by fresh details and ever deeper character flaws. As literate and self-lacerating as it is luminously photographed (in black and white), *Virgin*'s the starker knee-slapper in the festival: so mortifying you'll almost forget to laugh. 9:30 p.m., *Kabuki*. Also Tues/1, 6:45 p.m., *Kabuki*; Thurs/3, 9:15 p.m., New PFA Theater. (Stephens)

**Thurs/3**

*The Claim* (Michael Winterbottom, U.S.) Casting Canada as northern California, Michael Winterbottom ventures into epic western territory with this, well, *wintery* gold rush tale. He emerges with an inferior *McCabe and Mrs. Miller* — a film that interconnects characters à la Altman but replaces *McCabe*'s low-key comic fatalism with grandiose solemnity. (A typically overblown Michael Nyman score signals that *The Claim* has its own California-bound ambition: a date at next year's Academy Awards.) At the center of the Thomas Hardy-influenced plot is Daniel Dillon (Peter Mullan), a successful prospector whose past actions catch up with him when he finds himself surrounded by people with emotional and financial claims on his life. Sarah Polley once again embodies virtue, Milla Jovovich (less irritating than usual) sings a few torch songs, Wes Bentley gets to grow a beard, and Nastassja Kinski spends most of her screen time coughing up blood. But even flaming horses can't save *The Claim* from a chilly sense of self-importance. *Closing night*, 7 p.m., Palace of Fine Arts. (Huston) ♦

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**18<sup>TH</sup> ANNUAL  
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BEER FESTIVAL**

# Burroughs sings

*Queer* is an intriguing disappointment. By Brad Rosenstein

**C**omposer Erling Wold is no stranger to unconventional source material. His chamber opera *A Little Girl Dreams of Taking the Veil* was inspired by a collage novel by Max Ernst, and his latest, *Queer*, is based on William Burroughs's second novel. Featuring the writer's alter ego, William Lee, *Queer* is a largely autobiographical chronicle of Burroughs's late-1940s experiences in Mexico City. The town's corrupt, violent, anything-goes atmosphere suited the incipient novelist to a T, and the way the place resonated with Burroughs's troubled spirit pervades the book.

Lee (Trauma Flintstone) is trying to kick his junk habit, and his withdrawal spurs a voraciousness for everything from tequila to Mexican boys. Lee's desperate need to be noticed focuses on Eugene Allerton (Shane Kramer), a young American who grudgingly accepts the older man's attentions in exchange for whatever he can score. Lee convinces Allerton to join him on a search for the yage plant in the South American jungle, a fruitless Conadian quest during which the men's tenuous relationship disintegrates.

It's ironic that the iconoclastic classical beat writers should these days seem more like arch-Romantics. Burroughs, for all his baroque grotesqueries, seems to chiefly yearn for love and human contact. It's this mood and theme, rather than the more obvious touchstones of period or setting, that Wold takes as inspiration for his score. A five-piece ensemble weaves Satie-like transparencies that take us inside Lee's inner world. Occasionally a trumpet rises in a scream of despair, but generally the strings-and-percussion score is a lyrical counterpoint to Burroughs's gravelly narration.

The libretto by Wold and John Morace takes nearly every word from the book, although, like the movie version of *Naked Lunch*, it can't resist including the pivotal event of Burroughs's life: his accidental shooting of his wife Joan. This horrifying incident, which took place during the period recounted by *Queer*, is never mentioned in the novel, but its sorrow haunts the pages just as it would Burroughs for the rest of his life.

That bigger anguish never quite translates into the opera, partly owing

to Flintstone's sunny, charismatic performance. For a recovering junky, his Lee seems to be in fine fettle; his struggles are chiefly those of the aging queer man, to which he responds with a bracing knowingness and self-amusement. Flintstone isn't as flinty as Lee's character suggests, but he crafts a compelling portrait and brings a rich conversational style to his singing.

Even for a chamber opera, *Queer* is pretty thin vocally: Lee and the mul-

lest-like subject matter for a musical: a Kentucky cave entrepreneur who got stuck in the cavern of his dreams in 1925. The rescue efforts generated the 20th century's first major media circus, and the piece is as much social commentary as character-driven drama.

Guettel's score is an entrancing blend of bluegrass, folk, country, rock, and Broadway, and he and Landau seamlessly integrate with each other to create a tremendously rich and



PHOTO BY DEBRA ST. JOHN

**Missing a beat:** Chamber opera *Queer*, starring Trauma Flintstone, Ken Berry, Stacey Jackson, and Shane Kramer, attempts with mixed success to translate the Burroughs novel for the stage.

tuple roles played by the gifted Ken Berry are the only singing parts, and the endless recitative affords few breakout moments. Cid Pearlman's seductive choreography is underused, and Jim Cave's surprisingly bland direction is short on his customary visual flair. Ultimately the opera is an intriguing disappointment; like the novel, it's fairly shapeless and peters out toward its close, and for all the shimmer of Wold's lovely score, it only fitfully rings new notes in Burroughs's pained but playful voice.

#### **'Floyd' arrives**

Since its premiere in 1994, *Floyd Collins* has become recognized as perhaps the seminal music-theater work of its generation. This collaboration by composer and lyricist Adam Guettel, the grandson of Richard Rodgers, and Tina Landau, who wrote the book and additional lyrics, has a reputation that just keeps expanding as the show makes its way across the country in regional theaters. *Floyd Collins* certainly wins the prize for

touching evening. Even more, they map out a distinctive and adept post-Sondheim territory for the American musical. It's a thrilling achievement, and bravo to TheatreWorks for giving this great contemporary musical its long-overdue Bay Area premiere. Unfortunately, Robert Kelley's production lacks the hypnotic visual clarity of Landau's original direction, and on opening night the show was still finding its feet. However, Matt Farnsworth is a splendid Floyd, and in his haunting solos and marvelous duets with Paul Woodson as his brother, you can hear the future of musical theater being born. ♦

**'Queer.'** Through Sun/22. Thurs.-Sun., 8 p.m., ODC Theater, 3153 17th St., S.F. \$18. (415) 863-9834.

**'Floyd Collins.'** Through May 6. Tues., 7:30 p.m. (no performance Tues/1); Wed.-Sat. 8 p.m. (also Sat/21 and Sat/28, 2 p.m.); Sun. 2 p.m. (also Sun/22 and Sun/29, 8 p.m.), Mountain View Center for the Performing Arts, 500 Castro, Mountain View. \$20-38. (650) 903-6000.

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# WILD 94.9

# Same difference

Onetime local hero Peter Apfelbaum, now an old-school New Yorker, is still exploring new musical frontiers.

By Derk Richardson

**A** decade ago Peter Apfelbaum stood at the forefront of a new jazz scene. The former Berkeley school-system musical prodigy — who formed his first band at age 11, lead the improvisational Berkeley Arts Company quartet at 15, and founded his 16-piece Hieroglyphics Ensemble at 17 — had released his first major-label recording, *Signs of Life*, and received a 1991 Grammy nomination for jazz composition. Thirty-one years old at the time, and a multi-instrumentalist proficient on tenor sax, piano, and drums, Apfelbaum had already amassed a résumé that included collaborations with such heavyweights as Karl Berger, Carla Bley, and Don Cherry. His ambitious Hieroglyphics Ensemble was slashing through new musical frontiers with its swashbuckling integration of composition, improvisation, European harmonies, and African polyrhythms. Everything pointed to Apfelbaum's continued emergence as a guiding force in jazz in the years to come.

Today, however, except for a few forays into funky fusion, major-label jazz doesn't veer far afield from the hop-rooted mainstream; the highest-profile players to emerge from the Bay Area are saxophonist Joshua Redman and guitarist Charlie Hunter, and Apfelbaum, who moved to New York City in January, 1998, hasn't released a new recording since his 1996 sextet CD, *Luminous Charms*. When he arrives in the Bay Area this week, for one night at Freight and Salvage in Berkeley and two nights at Bruno's in San Francisco — his first local gigs in two years — Apfelbaum returns as something less than a conquering hero but no less the probing, creative musician who's been pursuing a multicultural vision for more than 35 years.

Apfelbaum accepts much of the responsibility for his relatively low profile. "I'm a really poor self-promoter," he confessed in a telephone conversation from his Brooklyn apartment. "It's not like I'm afraid of success, at all. I just tend to have a bad habit of waking up and doing what I do — whether I'm teaching, rehearsing, or working on music and trying to refine it and make it better — without really giving thought to picking up the phone and calling a club to set up a performance. I really love working on what I'm doing, and I'm just more likely to go to the keyboard after lunch and try to figure out the best chord to end this section that's been on my mind for a while, rather

than call up [New York clubs] Fez or Sweet Basil."

But Apfelbaum also recognizes that his reduced visibility is a fact of life for creative musicians in these times. The corporate music industry doesn't exactly maintain an open-door policy toward experimentation. "I think that goes without saying," he agreed. "But a positive by-product of that is that there are so many musicians who have taken the ball into their own hands and are putting out their own music. I really admire people like John Zorn, who has done that and has put out other people's music by the bucketloads. I would love to be in a situation where I can put out a lot of different projects."

A lifelong leader who is planning to cut a solo piano recording this summer and hoping to release a new group CD on the German Act Music label later this year, Apfelbaum nonetheless has realized that adaptation to the realities of living and working in New York requires a serious attitude adjustment. He can compare notes with Steven Bernstein, a musical peer since childhood. The trumpeter moved to New York years ago and answered every call to play, gradually establishing the footing that led to his prominence in such bands as the Lounge Lizards, Spanish Fly, and Sex Mob.

"I kind of envy Steven at the moment, because he has spent a lot of his career playing in other people's groups and being a sideman, taking jobs transcribing things and being a contractor, putting horn sections together," Apfelbaum said. "For me, it's sort of been the opposite. Because I'm interested in writing, I tend to lead groups. I always figured, if I had a piano around and people I enjoyed playing with, I didn't need much else. It didn't really matter where I was. I think I underestimated what it would mean to have a change of scene. I actually discovered it really was good for me, at this point in life."

In order to survive in New York, Apfelbaum teaches a twice-weekly class, "Rhythmic Training for Dancers," at Long Island University and leads after-school music programs for junior high and high school kids in Queens, Harlem, and the Bronx. He also finds himself in the somewhat unfamiliar position of playing in other musician's bands. In the Bay Area he would occasionally appear in other people's bands, including vocalist Ann Dyer's No Good Time Fairies and Jai Uttal's Pagan Love Orchestra. Now he's in the

Rolodexes of Charlie Hunter, the Mingus Big Band, Kamikaze Ground Crew, trombonist Josh Roseman, and others. He regularly plays in Steven Bernstein's Millennial Territory Orchestra, a nine-piece band that explores new possibilities in the jazz of the 1920s and '30s. He recently toured Europe with Groove Collective, and he performs in a collaborative trio with violinist Charlie Burnham and guitarist Brandon Ross.

"I do really miss the Bay Area sometimes," he said, "but it had gotten to the point where we couldn't do the kinds of gigs we wanted every week or even every month. I was feeling isolated from the rest of the circuit, like Europe and Japan. It's been an unexpected by-product of being out here that I've been able to meet a lot of musicians that I really enjoy playing with — in their groups."

One thing hasn't changed, and that's his passion for composing, which dovetails with his pursuit of the new. Apfelbaum's main vehicle is an unconventional septet. In New York it includes violinist Burnham, trombonist Roseman, former Bay Area saxophonist Tony Jones, guitarist David Phelps, young Cuban drummer Dafnis Prieto, and either bassist Patrice Blanchard or tuba virtuoso Marcus Rojas. The Bay Area version will feature the same players who performed on *Luminous Charms* — trombonist Jeff Cressman, guitarist Will Bernard, bassist John Shifflett, drummer Deszon X. Claiborne, and percussionist Josh Jones — plus violinist Rachel Durling.

"I'm writing in a more concentrated way now," Apfelbaum explained. "I got to the point a few years ago where I realized a lot of the music I was hearing, including a lot of music that I liked, and some of my own, would get predictable at a certain point, and that was bothering me. John Zorn did a very interesting thing, I thought, with Naked City by using these sections of music that would shift so rapidly. He did it to the extreme. For



**Peter Apfelbaum:** "I always figured, if I had a piano around and people I enjoyed playing with, I didn't need much else. It didn't really matter where I was."

what I want to express, that wouldn't necessarily work, but it was indicative of a contemporary approach to music for those of us who like and have been involved with a lot of different kinds of music. I'm still using a layered polyrhythmic approach, but I like the idea of an ongoing, extended composition that tends to move forward and evolve and not necessarily start with a head and go to a bridge and return to the head. I've tried to create the organic flow that one finds in a really good improvisation."

Having crossed over to the other side of 40, Apfelbaum can look back on his days as a golden boy with a certain sense of equanimity. "I'm happy to think, and have people say, that we were doing something back then that was a sign of things to come, or maybe presenting a new way of thinking about the whole thing," he said. "But I actually feel just the same way now, if not more so. There's a combination of elements that keeps feeding into the vocabulary, and we're getting farther and farther away from what you can call jazz, although jazz is an important part of what we do. I'm not talking just about myself, but about people like Henry Threadgill, Josh Rose-

man, Steve Coleman, Graham Haynes, Will Bernard, and even Medeski, Martin, and Wood. We all see a lot of music, including what's considered the dance music of our time, as having potential for creative development. I'm also discovering new things that have the spirit of what Steven and Tony Jones and I used to seek out in the '70s when we listened to Sun Ra, Cecil Taylor, the Art Ensemble of Chicago, and Leo Smith. I was never a rock person, but now I'm hearing something similar from Sonic Youth. I love the way they arrive at music, and I think of them as someone I would like to write for."

Now, if Apfelbaum could just find a patron to catapult him out onto the big stage where everybody could hear him. "There you go! My exact thought," he said. "Even my mother says that. She says it in a different way. She says I need to marry a rich woman. But I can't sit around waiting for that." ♦

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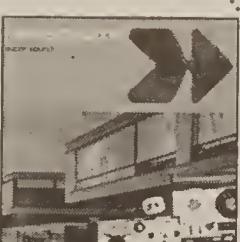
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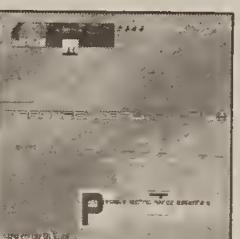
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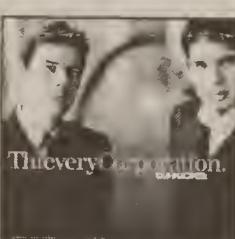
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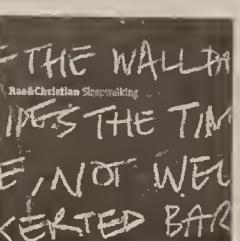
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## Just like old times

I'm already regretting that dreary, nostalgic outburst of two columns ago in which I complained about walls coming down, art spaces voided. Not because the last month has produced a paradigm shift or dynamited bulldozers or a coup d'état on the Planning Commission. I just don't like my bad attitude. I spent Passover with my family ranting about evictions, permitting problems, and tapas bars. But there I was in a cold, depressed city in upstate New York where things are fairly stalled out and it always looks exactly the same. In a place where the three main employers are in stomach-churning tailspin, complaining about real live commerce doesn't always come off so well. Nobody complained; I just began to feel weird.

Driving around with my parents, I tried not to get out of the car much, but I was, on occasion, forced to examine hitherto skillfully repressed memories of my adolescence in a town full of Geddy Lee disciples, Grateful Dead cover bands, all-ages shows once in a blue moon, no place for kids to get drunk except the cemeteries, and an eternity of classic rock on the radio. I'm not knocking Led Zeppelin; I would just like to point out that they

never came to play. In early high school my friends and I bluffed our way into punk rock shows, just before all the punk clubs turned into nightclubs. People boozing their way into a state of dance floor readiness is a steadier source of income, I guess.

Good things that occurred: My best friend introduced me to college radio. I discovered that no one would actually force me to wear turtlenecks or eat meat, that my parents were permissive to the point of actually trusting me. A club called the Liberty opened, and I learned that I was new wave (some boy outside told me). And there was this one punk show that took place, oddly, at the local Jewish Community Center, something I can't account for now but which seemed normal enough at the time. The bands, I'll admit, are a little fuzzy now, but I do remember crowds of grubby, weirdo kids encamped in the hallways and the lobby all night. Pale-faced, emaciated Goth girls, hyperactive skate punks, a guy who sometimes wore kilts to parties — basically the gang that hid out behind the high school avoiding torment. I think I remember that night because in many ways it's still what I look for in a good time.

Which brings me back to San Francisco. It cannot be denied that we are not particularly famous for our rash of live-music options, especially for

by Lynn Rapoport

the under-21 crowd (unless notoriety owing to closing venues counts). But really and truly, the impetus behind this tender, *It's a Wonderful Life* rant — beyond having nothing to do at my parents' house but scarf gefilte fish, practice singing the Four Questions, and examine my recovered memories — was the realization that some of my best evenings in San Francisco are spent in such odd or makeshift musical environments. Maybe not the actual JCC, but oxygenless, permitless holes-in-the-wall where the square footage or the word-of-mouth keeps down the head count. Or used bookstores whose proprietors feel they owe the neighborhood a party complete with sangria, cupcakes, and a Black Sabbath cover band. Or upstairs at Kimo's, or upstairs at the Paradise, or upstairs at the Edinburgh Castle — scenes like tree houses or rec centers.

Many are the fallen heroes (and please god don't let Kimo's be next), but there are some inspired little re-decorating committees running around this town, nosing out spaces and doing their best to stay in the good graces of their landlords, or at least one step ahead of the wrecking crew. They know the walls might be coming down, and they paint on them anyway. It makes the city look a little different; you never know what could be going on inside. ♦

by Jeff Chang

## got it bad

### Dot-bomb Icarus

We were going to conquer the world. G3 laptops in one hand, latte or split in the other, we were the women and men who would sell the world. We would infuse the resistance with our idiosyncrasy. Lightning-sharp, fiber-optic-fueled optimism filled us like Cobain's or Cube's bellows. Our music accelerated on swooping bass lines. The world seemed ready for unification. We would slay the '60s once and for all. Or, as John Samson of the Winnipeg, Manitoba-based prairie punks the Weakerthans might sing, we would refuse to "breathe in forty years of failing to describe a feeling."

So to all you baby boomers who are laughing at us now, all you haters hiding behind slogans, to all you politicians, real estate brokers, and venture capitalists worried about finding a new scapegoat to replace us, fuck all y'all. And even if my company is fucked, the Weakerthans will keep me company. As the pink slips get distributed and the gray-haired execs somberly intone and return upstairs in their Adidas cross-trainers to plan their spring vacation, "Left and Leaving" plays softly over the speakers.

"Those stains in the carpet, this drink in my hand, these strangers whose faces I know. We meet here for our dress-rehearsal to say, 'I wanted it this way' and wait for the year to drown. Spring forward, fall back down," Samson sings. "Someone choose who's left and who's leaving."

As Richard Dedeaux of the Watts Prophets says, "This, too, ain't nothing new." Long ago, way before the rush, everything was Heathers High, and we had been voted least likely to succeed. In truth, there's not much to miss or even mention about the Icarus flight. Daedalus won't mourn, and neither should we. So here we go — back to cafés, art, and revolution, to rising unemployment rates and diving stock valuations, back to the simple world of the early '90s, the detached frown and the gangsta lean. Welcome back, mystery X. You kept it real all along.

The Weakerthans' *Left and Leaving* (Sub City) opens with a garage sale on "Everything Must Go!" offering "the cutlery and coffee cups I stole from all-night restaurants, a sense of wonder (only slightly used), a year or two to haunt you in the dark, a wage-slave forty-hour work week (weighs a thousand kilograms, so bend your knees) — comes with a free fake smile for all your dumb demands." For the broken ones "the

outline to a complicated dream of dignity" is the one thing that brings together dot-bombed, nonunion young scrum and immigrant, callous-handed housekeeper. It's what really unites the world.

The album's unrepentantly left and always leaving revolution starts in these microverses of empathy. "History to the Defeated" moves from a hard-knock's suicide to a one-step-at-a-time climb to hope. On "Pamphleteer," Marx and Engels and Ralph Chaplin's "Solidarity Forever" are rewritten on the Weakerthans' palimpsest; it's all about desire and commitment — the same motivations that spark one person to join another and become instruments for social justice. "My Favourite Chords" starts with a familiar plot: "They're tearing up streets again. They're building a new hotel. The Mayor's out killing kids to keep taxes down," Samson sings in a low voice of disclosure, "and me and my anger sit folding a paper bird, letting the curtains turn to beating wings." Despite it all, we'll take flight again soon. ♦

The Weakerthans play Bottom of the Hill May 15. Check them at [www.theweakerthans.com](http://www.theweakerthans.com) or [www.subcity.net](http://www.subcity.net). Part of the profits from their releases go to Art City, a non-profit art center in Winnipeg.

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### Various artists

*Comin' from tha D: Blueprint*  
(Intuit-Solar)

If you've spent any amount of time inside local dance clubs recently, chances are you've heard this winter's house music anthem — Kings of Tomorrow's "Finally" — no less than three million times. You know, the absolutely beautiful, immaculately produced cut with the sugared gospel lady crooning: "So tell me how do you do ... I had a dream my trip would end up at you, and now I know paradise." And if you are overly familiar with this song, you may share my sentiment: enough already.

Accordingly, the lyrics "Ho whatchulookinat, Bitch whatchulookinat, Ho whatchulookinat, Bitch whatchulookinat" (DJ Godfather) come as a welcome relief, particularly if absurdity is your bag. On *Comin' from tha D: Blueprint* the Detroit suburb-based label Intuit-Solar showcases some of the area's finest new-school techno, left-field hip-hop, and booty music talent, including Adult, DJ Godfather, DJ Assault, Japanese Telecom, Dopplerfekt, and Detroit Grand Pubahs. Although most of the tracks are technically techno, don't expect the high-minded seriousness of the original grandpas — Atkins, May, and Saunderson — because a healthy smirkiness is everywhere.

Japanese Telecom launches it with "Cigarette Lighter," a robot-era Kraftwerk spoof that repeats the title over and over, basking in the absurdity of such a mundane topic. Of course, DJ Godfather gets with the bitches and the hos, as does DJ Assault, whose lovely "Hoes" bums around in catchy booty music fashion: "Hoes, that's what I got ... Freaks, that like to lick ass cheeks, sluts, that take it in the butt." The Detroit Grand Pubahs take it to the surreal with "If Snow Was Black," a bizarre poem set to mid-range beats and underwater techno pulses: "If snow was black, I'd wear black gloves, I'd wear black shoes ..." Dopplerfekt's ode to hos, "Pornoactress" also takes on a perfectly engineered, silly robot feel, while Adult's slightly more serious techno track, "Minors at Nite," is dedicated to fucked-up teenagers. Of course, goofiness is not at the core of this compilation; fresh, good music is. But listen to this CD once or twice and you'll begin to chant about bitches and hos — as well you should. (Amanda Nowinski)

### Miles Davis

*The Best of Miles Davis and John Coltrane* (Columbia Legacy)

If you weren't old enough to listen to this music during the years it was recorded — between 1955 and 1961 — then the edge Davis used to cut through jazz in those days seems pretty dull. Of course the music on this collection — taken from last year's six-CD box *Miles Davis and John Coltrane: The Complete Columbia Recordings 1955-1961* — is elegant, gorgeous; I really mean that. If you don't believe me, check it out; you can hear it in the background at upscale restaurants all over town. Not that it isn't fabulous to listen to elsewhere — the best of Davis and Coltrane is as good as it gets (it should be noted that Davis was the bandleader on all these sessions). But play something from *Best of* and then pick at random anything by, say, innovative contempo-

### Bushman

*Higher Ground* (Greensleeves)

### Luciano

*A New Day* (VP)

As temperatures rise, the dancehall is licking up with more fires. Indeed, the sufferer's laments over violence and corruption have blown into a lyrical conflagration threatening to burn the entire dancehall down. Two years after a season of urban riots in Jamaica, every other DJ and singer on every other 45 coming off the plane is bringing the flames of hell. But if the uniformed agents of Babylon's system were once the targets, now the torched are mere yard enemies, wayward women, and, sadly but almost inevitably, gays. What happened to the revolutionary promise of the new-roots movement?

Maybe it's gone back up the bush. Bushman and Luciano are country men, born and grown in the rural parishes where a gentler Rastafarianism and a gospel-fanned fire still burns. Where the rude records have gone revelation red, both *A New Day* and *Higher Ground* are bathed in lush tones of mountain green. They're both calming bronze baritones raised on church devotionals, Nazarene vows, and the pipes of Dennis Brown and inspired by generations of fellow country singers like Garnet Silk to seek their fortunes in Kingston — there's no mystery why they sound alike.

What remains to be seen is how influential their vision will be. On "Hardcore" Luciano tries to realign the mind of the lean, rugged street warrior with the struggle for truth and rights: "Remember this man will never sell his soul for a dollar." On "Love of the Heart," a particularly winsome cut driven by King Jammy's silky riddims, Bushman invokes Jah's creative powers, warns against the grudgeful-minded, and calls for I-unity, a particularly poignant move against the blind ragga rage. He begs, "Hear me out now." For both artists, whose soulfully accomplished albums represent peaks of the form, here's hoping that many will during the long hot summer ahead. (Jeff Chang)

### Grand Agent

*By Design* (Groove Attack)

There's a lot of things you can fake in hip-hop — honesty is not the music's strongest quality — but confidence is not one of them. Rappers who are convinced of their own talent might seem like ego-trippin' blowhards, but when you find the exceptions whose self-assurance is justified, it only adds to their luster. Enter North Philly's Grand Agent. Hip-hop's underground is notorious for rushing to loft any MC with half an ounce of promise; Grand Agent seems to live up to his billing. His verbal weave is effortless and relentless, a barrage of punch lines and clever turns of phrase that show how great braggadocio can be more than just bluster. As he boasts on "The Man Who

Could Be King," "Get your mics / And your cords / I'm the new bandwagon / All aboard."

The only reason you may not want to jump onboard is his insipidly sexist "Two Bitches"; still, Grand also shows surprising depth on "You Don't Love Me," a missive chronicling the quest to connect with his wayward father. Equally impressive is the fact that he survives the production-by-ensemble process that typically creates an uneven sound. Fellow Philadelphian Chops layers somber strings on "Waughter," one of the album's better tracks alongside the dissonant whine and Afro-Latin breakbeat of Lord Finesse's "Know the Legend" and the dramatic sonic segues running through "You Don't Love Me" by Profit Zakariah. With strong contributions from Hi Tek, Kutusta Kurt, and Grand himself, and *By Design* has a palette full of musical color.

Grand Agent restores faith that the underground scene can do more than punch out good singles and lackluster albums. This album delivers a personality that will stick in your memory long after the CD has run its course. (Oliver Wang)

### Unwound

*Leaves Turn Inside You* (Kill Rock Stars)

Somewhere lurking inside Unwound's new album there is a mystery waiting to be unraveled. You can find clues in guitarist Justin Trosper's plainspoken voice, but his vocals are almost impossible to make out. No lyrics were provided, sadly, but they seep out in snippets — for example the phrase "I feel tired" on "Demons Sing Love Songs" or "please come back next year" on "Radio Gra."

It would be a mistake to label Trosper as a case of arrested emotion. After all, this is the man who on "Unauthorized Autobiography" from *Repetition* sang, "A conversation with myself, turning into something else, risking my security, losing my obscurity." *Leaves Turn Inside You* is more whispered observation than studied depression, a high-water mark after three years of silence following the transitional *Challenge for a Civilized Society*. That album saw Unwound remove its trademark sheath of heavy guitar chords and nakedly reveal itself as a trio capable of producing outsized sounds — even though it failed to do so, choosing with mixed success to employ a raft of keyboards. This time Unwound wisely focused its experiments on a variety of styles, alternating slow, atmospheric ballads like "We Invent You" with the sharp, undulating songs like "Treachery" and "Terminus I-II-III" for which they first gained notice.

Sometimes, as on "One Lick Less," it seems as if the album is a big love letter — or rather love strained and sifted through a day's worth of emotional and physical terrain. Then again, it may be the presence of the beautifully harmonized minor chords Unwound has carefully added to the fractured instrumentation that shift and splatter along for 70 minutes, making *Leaves Turn Inside You* a perfect sing-along record, regardless of the murmurs. (Mosi Reeves)

rary composer-tenor saxophonist Steve Coleman, and you'll get the idea. Davis's music meant something very different in the context in which it was created than it does today.

This is worth noting because longtime Davis (or Coltrane) fans already have these songs in their collection (as well as the other four Davis albums reissued this week: *'Round Midnight*, *Milestones*; *At Newport 1958*; *Jazz at the Plaza* — all remastered, with the now-obligatory alternate takes and additional songs). The reissues are aimed at those less familiar with the legendary bandleader-trumpet player, and these folks certainly have something to anticipate. I'll never know what it meant to hear the moody, bluesy "Round Midnight" or the rollicking "Straight No Chaser" back when they were recorded; today, though, they are simply luminous. That's good enough for me. (J.H. Tompkins)

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## April 18 Wednesday

**S.F. stories** As a writer and a gung-ho San Franciscan, I'd like to think we've got a monopoly on literary innovation in this city. A stroll around our colorful neighborhoods — especially North Beach to the Mission — clearly speaks of S.F.'s epic history with words. Thus, it's no surprise that a group of not-quite-poets-and-not-quite-fiction-writers in the Bay Area has been busily experimenting; the result is the online literary journal **Narrativity**, aimed at creating dialogue about nontraditional forms of narrative. To launch the second issue, the journal presents an evening of readings by founders Gail Scott and Robert Glück at New Langton Arts. Expect to catch a glimpse into a new kind of San Francisco writing. 8 p.m., *New Langton Arts, 1246 Folsom, S.F. \$4-\$6. (415) 626-5416.* (Summi Kaipa)

## April 19 Thursday

**Count 'em** Ten reasons to go see **Hemi Cuda**: (1) They're rockers who don't do any of that lame, I'm-just-a-girl-in-an-all-girl-band playing. (2) Their logo is the female counterpart to Motörhead's. (3) That logo, featured on the cover of their new album *Classics for Lovers*, has been transformed into a prehistoric, bloody, and grimacing She-Ra dragging a man around by the hair with a broken guitar slung over her neck. (4) The last time they played Club Mesa in Costa Mesa, they wore matching Fem-Bot outfits. (5) They're named after a muscle car. (6) Anika Zappe's guitar tone sounds like aural chrome, exhaust, and burnt rubber. (7) The best song on *Classics for Lovers* has a chorus that goes "Hemi! ... Fucking! ... Cuda!" (8) The Covered Wagon is one of the few clubs that one can go to without calling it "Amateur Night." (9) Slender is the headliner, and Flipsides is also on the bill. (10) It's a good reason to wear that out-of-style "Girls Kick Ass!" shirt one more time before you donate it to the Goodwill. 9:30 p.m., *Covered Wagon Saloon, 917 Folsom, S.F. \$5. (415) 974-1585.* (Summer Burkes)

**In your face** Legendary U.K. jungle producers and Virus label owners **Ed Rush** and **Optical** make a rare U.S. appearance to promote their new full-length album, *The Creeps*. Their music is defiantly anticommercial, with a big fuck-you, punk-rock 2001 attitude, all rough, hyperpropelled rhythms and demonically subterranean bass lines. Accompanying the duo is MC Ryme Tyme; also on the bill are sets by local DJs UFO, Felix the Dog, Siren, and Scott Edmonds. This is the third installment of Rude Metal, dMarie and Felix the Dog of Groundscore's maniacally fun underground jungle fest. If you're looking for a calm, mellow night of relaxing tunes and laid-back vibes, don't even think about coming 'round these parts tonight. 8 p.m., *Pound-SF, Pier 96, 100 Cargo, S.F. \$20. (415) 820-3200, ext. 411; www.groundscore.net.* (Amanda Nowinski)

# 8 days a week

April 18-25, 2001



Meow mix: Catwoman (Julie Newmar) joins other pop culture icons at WonderCon. See Fri/20.

## April 20 Friday

**For the people** Best known for *A People's History of the United States*, author, academic, and shrewd social critic **Howard Zinn** started out as a Brooklyn shipyard worker, served as an Air Force bombardier in World War II, did time for civil disobedience during the civil rights, free speech, and antiwar movements, and wound up rewriting history — literally. His remarkable, 30-year career has yielded numerous books and three plays. In his most recent theater piece, *Marx in Soho*, Zinn creates an ironic bureaucratic mix-up to bring Karl Marx to New York at the turn of the millennium, allowing for a humorous, telling peek into Marx's personal life, his battles with anarchist arch-nemesis Mikhail Bakunin, and his political thought as applied to contemporary society, both in the West and East. Today Zinn appears in the Bay Area courtesy of Speak Out!, which presents Zinn in conversation with politically engaged Puerto Rican poet Aya de León for "An Evening of Art and Politics." 7:30 p.m., *King Middle School, 1781 Rose, Berk. \$15-\$20. (510) 601-0182.* (Camille T. Taiara)

**Hero complex** Calling all fans and girls — it's **WonderCon** time again, the annual melding of comic connoisseurs, anime aficionados, video game junkies, and all-around pop culture fiends into one giant, pulsating mass hell-bent on exploring the latest trends and mingling with the stars of the biz. This year's special guests are as wide-ranging as classic Catwoman Julie Newmar; author Michael Chabon (*Wonder Boys*); Geof Darrow (designer for *The Matrix*); Sergio Aragonés (*MAD Magazine*); and James Warren (publisher of *Famous Monsters of Filmland* and other spooky mags). The event also features a program of upcoming movie previews, exhibits by publishers, panel discussions, and more. *Fri., noon-7 p.m.; Sat., 10 a.m.-7 p.m.; Sun., 11 a.m.-6 p.m., Oakland Convention Center, 550 10th St., Oakl. \$6-\$15. (925) 825-5410, www.wondercon.com. (Cheryl Eddy)*

**Real life** Since 1998, Raising Our Voices has been teaching homeless and low-income students writing and reporting skills; its goal is to transform negative media coverage on poverty and homelessness into stories that deal with the real issues of life on the street. **'Inside the Outside: Poetry and Performance on Homelessness'** is a celebration featuring poetry, visual art, spoken word, and performance from the front lines of poverty. The evening highlights all 10 students who participated in ROV's first training program, plus guest readers such as poet-activist Cathy

Arellano; it also marks the debut of the first in the Po' Poets Survival Handbook Series, *Surveillance*, which covers race- and class-based discrimination and police harassment and also includes creative work and resources produced by the Po' Poets. *7 p.m., Luggage Store Gallery, 1007 Market, S.F. Free. (415) 255-5971. (Emi Kane)*

**Viva greed** Don't let those rising PG&E rates and that pocketful of parking tickets get you down —

though it won't pay your rent, laughter is surely the best, if not the only, way to cope with cash-flow crises these days. Get your money's worth of comic relief at **'Killing My Lobster Breaks the Bank,'** a collection of skits and songs created by the hilarious local comedy troupe. These multi-talented actors keep you giggling with skits mocking

greedy executives, morally bankrupt supervillains, and pathetic casino-goers trying to gamble their way to financial freedom. Known for their masterful mix of sly wit and outright slapstick silliness, the Lobsters promise a laugh riot that's worth its weight in gold. *Through May 13. Opens Fri/20, 8 p.m. Runs Fri.-Sun., 8 p.m.; starting May 3, also*

# Hot spot

Ubiquity Records' latest shindig, **'Sound and Vision: A Night of Movies and Music'**, takes place only a few blocks away from the local dance label's normal stomping grounds. And though the Sony Metreon's aesthetic couldn't be more different than the funky, streamlined environs of 111 Minna Street Gallery, it may take a more upscale joint to fully appreciate the visual beats on deck tonight: the San Francisco premiere of *Keepin' Time*, a short film by L.A. photographer and journalist Brian Cross (better known as B+); *Swom to the Drum*, a new documentary on percussionist Francisco Aguabella; and a slew of choice cuts from cinematic '60s kitsch, with DJ Nobody providing a spontaneous soundtrack. Add after-party sets by Nobody, Peanut Butter Wolf, Madlib, and British producer Kirk "As One" Degiorgio and you have the makings of a cool-ass multimedia party in the unlikeliest of places. *Fri/20, 9 p.m.-2 a.m., Metreon, 101 Fourth St., S.F. \$10.1-888-738-4237. (Mosi Reeves)*



*Thurs., 8 p.m., Noh Space, 2840 Mariposa, S.F. \$10-\$15. (415) 267-0642, www.ticketweb.com. (Ali Neff)*

## April 21 Saturday

**Smooth reggae** Like the late Dennis Brown, **Luciano** is endowed with one of Jamaica's skiliest baritones; he is also one of the spiritual leaders of the conscious reggae movement. The Manchester-born singer-songwriter, who gained international acclaim with the albums *Where There Is Life* (1995) and *Messenger* (1997), embraces a philosophy that combines elements of Rastafarianism, Christianity, and New Age teachings. On his latest release, *A New Day*, Luciano teams up with Dean Fraser (saxophone) Sly and Robbie (drum 'n' bass), and Mikey General (vocals); his remake of Marvin Gaye's "God Is My Friend" is a standout cut. Luciano performs tonight with his longtime backing band the Firehouse Crew, with Fraser as musical director. Junior Kelly, Rocker-T, and Reggae Angels open. *Maritime Hall, 450 Harrison, S.F. \$20-\$22. (415) 974-0644. (Shelah Moody)*

**Give a hoot** One of the themes at the two-day **Earth Day 2001 celebration** at the California Academy of Sciences is the timely topic of energy conservation. Various demonstrations help you get friendly with nonhuman earth dwellers, such as bats, birds, tarantulas, and venomous snakes; Sunday at 1:30 p.m., check out "The Future of Fossil Fuel," an informative talk addressing America's current state of energy consumption and its effect on the very near future. Also on Sunday, at 11:30 a.m. and 1:30 p.m., don't miss the always fun and ever quirky Banana Slug String Band, who sing, dance, and use puppets to teach about planetary issues. Folks who ride a bike or take the

bus receive free admission to the museum Saturday and Sunday. *Through Sun/22. 10 a.m.-5 p.m., California Academy of Sciences, Golden Gate Park, 55 Concourse, S.F. \$2-\$8.50. (415) 750-7145, www.calacademy.org/events/earthday2001. (Joe Salas)*

## April 22 Sunday

**Lighten up** While his output as Meat Beat Manifesto was often dark and serious, **Jack Dangers** has a more fun, partyin' side that comes out of the closet when, together with Ben Stokes, he records under the alias of legendary Cuban drum instructor Tino. Breakbeat enthusiasts, from DJ Krush to Cut Chemist, have been known to use the Tino's Breaks series in their sets to seriously funk shit up. Tino Corp.'s beat-driven performance at Dub Mission will include an actual drum kit and guitar and feature the curiously named "video organ," a sampling processor that produces visuals directly triggered by the music. Dub Mission resident DJs Sep and J. Boogie also appear spinning dub and reggae. *9 p.m., Dub Mission, Elbo Room, 647 Valencia, S.F. \$7. (415) 552-7788, www.dubmissionsf.com. (Salas)*

**Mood music** The Arab Strap formula for making music is an odd and unlikely meeting of musical worlds that is surprisingly effective and touching. Malcolm Middleton plays electric guitar over programmed drum loops, while Aidan Moffat tells slurred, drunken tales of last night's fruitless search for love and meaning in the golden haze of alcohol. Like most other Arab Strap albums, their latest, *The Red Thread*, is a moody after-hours soundtrack that, together with a tumbler of Jack Daniels, is perfect for drowning sorrows when you stumble home alone from a club, trying momentarily to forget the impending hangover you know

will hit like a ton of bricks the next morning. Her Space Holiday open on Sunday; the Radar Brothers open on Monday. *Through Mon/23. 8:30 p.m., Bottom of the Hill, 1233 17th St., S.F. \$10-\$12. (415) 621-4455. (Salas)*

## April 23 Monday

**Theater for all** In an ideal world, people would live in peace and harmony, the earth would be sacred and unspoiled, annoying politicians would be shipped off to distant planets, and all theater performances would be free. At least, that's the type of vision Ben Cameron, executive director of the Theatre Communications Group, might uphold. Founded in 1961, TCG is the largest national service organization supporting the production and promotion of non-profit professional theater. Tonight, Cameron and Carey Perloff, artistic director of San Francisco's American Conservatory Theater since 1992, present **'The Future of Nonprofit Theater in America'**, a discussion covering a general overview of alternative theater and how it has been affected by changes in American audiences' tastes and spending habits. *5:15 p.m., Commonwealth Club, 595 Market, S.F. \$7-\$10, students free. (415) 597-6705. (Mielikki Org)*

## April 24 Tuesday

**Who's next** There is the cult of the DJ, and then there is the cult of DJ Z-Trip, a wax master given to tossing everything from the Who's "Baba O'Riley" to Outkast's "So Fresh, So Clean" in a set and leaving a growing legion of admirers in his wake. So consider the upcoming **Spring Summer Jam 2001** as something of a Z-Trip alert, as well as a chance to check out other hip-hop DJs well versed in the art of moving butts, including the Evolution DJs, Tomas, Ross Hogg, San Jose's Fingerbangerz, Winston from KUSF-FM's Beatsance, B-Love, Lymus, and surprise guests. Proceeds from the party benefit several local charities, including Gaza, a mentor-

ing program for young women in Hunters Point. *9 p.m., Justice League, 628 Divisadero, S.F. \$5-\$10. (415) 289-2038. (Mosi Reeves)*

## April 25 Wednesday

**S.O.S.** Can we please stop squeezing the arts out of the Bay Area? Oakland gallery-performance venue **21 Grand**, open since July 2000, received a 30-day eviction notice on April 1. Tonight, with mere days to spare, Artists' Television Access hosts an emergency benefit. Screening on behalf of 21 Grand are works by the kinds of uncommon artists the space supports: Harrold Blank (*Wild Wheels*, an art-car doc), Steve Mobia ("Loretta at a Loss," about a young girl who moves to a monotonous suburb), Sarah Lockhart ("Situationist Storytime," a deconstruction of capitalism using a found 16mm film titled "Using Money Wisely"), Claire Bain, Jennifer Reeder, Sarah Jane Lapp, and others. Go the extra mile for the cause by also attending 21 Grand's in-house benefit Sat/28 — a nine-hour extravaganza of strange and unusual films, comedy, storytelling, gorilla-masked performers, accordion music, and much more. *8 p.m., Artists' Television Access, 992 Valencia, S.F. \$7. (510) 444-7263. (Also Sat/28, 3 p.m.-midnight, 21 Grand, 21 Grand, Oakl. \$7-\$20.) (Eddy)*



**Laughing through the pain: Killing My Lobster** — including Abby Paige (left), Marc Vogl, and Maura Madden — sorts out its money troubles in a new night of sketch comedy. See Fri/20.

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to [listings@sfbg.com](mailto:listings@sfbg.com). We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.



**Muscle guitar:** Denver's hard-rockin', Fembot-attired Hemi Cuda bring their aural exhaust to the Covered Wagon Saloon. See Thurs/19.

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## music calendar

rock, jazz, folk/world,  
dance clubs & classical

# music

Music listings are compiled by Mosi Reeves. Music interns are Ali Neff and Joe Salas. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

## wednesday 18

### Rock/blues/hip-hop

Ashbury Park, Ted Ekman *Last Day Saloon*, 9pm, \$3.

Jack Baymoore and the Bandits, Eddie and the Flatheads *Elbo Room*, 10pm, \$8.

Blue Reptiles *Blue Lamp*, 9:30pm.

Anthony Gomes *Boom Boom Room*, 9:15pm, \$7.

Jonathan Jones *Mecca*, 2029 Market, 621-7000, 8 and 9:30pm.

Local blues showcase *Biscuits and Blues*, 9pm, \$8.

Low, Danielson Famile *Great American Music Hall*, 9pm, \$12.

New Bing Thing *Enrico's*, 7pm.

Psychedelic Wedding *Paradise Lounge*, 8:30pm.

Pure Ecstasy *Top of the Mark*, 8:30pm, \$8.

St. of Killers, Tom Heasley, Forward Energy

Kimo's, 8pm, \$5.

Species Being, Fear of Sleep, Mega Mousse

Covered Wagon Saloon, 9pm.

Dave Thomas and Two Pale Boys, Mark

Growden, Snowmen *Bottom of the Hill*, 9pm, \$10.

## Bay Area

Brenda Boykin and Home Cookin' *Ashkenaz*, 9pm, \$8.

Breathe In *Stork Club*, 9pm, \$5.

Shelley Doty X-Tet *Fourth Street Tavern*, 9:30pm.

O-Maya *Jupiter*, 8pm.

Rick Shea and Brantley Kearns *Freight and Salvage*, 8pm, \$15.50-16.50.

Spudnig, Phase B *19 Broadway*, 9pm.

Charles Wheal *Cato's Ale House*, 6pm.

## Jazz/new music

Don Asher and Kent Cohea *Moose's*, 8pm.

Carla Kihlstedt and Beth Custer *Bruno's*, 9 and 11pm, \$7. With guests.

Vince Lateano Trio *Jazz at Pearl's*, 9pm. Also Tues/24.

Mike Lipskin and D'Lilah Montre *House of Shields*, 5:30pm.

Al Marshall Trio *Argent Hotel, Jesters Lounge*, 50 Third St, 974-6400, 8:30pm. Also Thurs/19, Sat/21.

Jason Myers Trio *Houston's, 1800 Montgomery*, 392-9280, 6pm. Also Thurs/19, Sun/22-Tues/24.

Ricardo Scales *Top of the Mark*, 4pm. Also Thurs/19-Fri/20, Mon/23.

Tom Shaw *Carta*, 7pm.

3D Fingers *Simple Pleasures Cafe*, 8pm.

We Three *John's Grill*, 63 Ellis, 986-0069, 6:30pm. Also Thurs/19-Tues/23.

## Bay Area

Judy Hall *19 Broadway*, 6:30pm.

Mighty Mike Klein Duo *Savanna Grill*, 55 Tamal Vista, Corte Madera, (415) 924-6774, 7pm. Also Thurs/19-Sat/21, Tues/24.

## Folk/world/country

Freddy Clarke *Pena PachaMama*, 1630 Powell, 646-0018, 7:30pm, \$5.

Dark Hollow, Dave Thom Band, All Wrecked Up *Hotel Utah*, 8:30pm, \$5.

Rory MacNamara *Plough and Stars*, 7pm.

Whiskey Brothers *Albatross Pub*, 1822 San

Pablo, Berk, (510) 843-2473, 9pm.

## Dance clubs

Amnesia 9pm. With DJ Gerardo.

Audible Colors *Top*, 7-10pm. Downtempo with Schnezzzy, Damo, Nicole, and guests.

10pm-2am, \$5. House music with Tasho and guest Miguel Migs.

**Barefoot Boogie** *Rhythm and Motion*, 1133 Mission; 905-6413, 8:15-11:15pm, \$8. Dance music.

**Bondage A Go-Go** *Cat Club*, 9pm-3am, \$7-10. With DJs Damion and Fernando and a guest performance by Rev. Steven Johnson Leyba.

**Breathe** *Oxygen Bar*, 9pm. With DJ Jimez. *Broadway Studios*, 9pm. Salsa. Dance lesson at 7pm.

**Dark Sparkle** *Cafe du Nord*, 10pm, \$5. '70s and '80s music.

**Discover Ruby Skye**, 9pm-3am. House music with residents and guest Mazi.

**Dot Restaurant** *1611 Post*, 922-7788, 9pm-2am. House music with rotating residents.

**Drag Butter**, 8pm. With Frenchy Le Freak.

**Elephunk Justice League**, 9pm-2am, \$7. Hip-hop music with residents Jahyzer and Coop D'Ville.

**Gather Round** *Fuse*, 493 Broadway, 788-2706, 10pm-2am. With Cinnamon Underpants and DJ Design.

**House Primitive** *Decibel*, 399 Market, 547-1407, 8pm-2am, \$6. With rotating residents.

**Indulgence** *Starlight Room*, 7pm. With DJ Bruce.

**JazzJungle** *Tongue and Groove*, 9pm, \$5.

With resident DJ Denizen and guests Elitrea and Kali.

**Kandyflip** *330 Ritch*, 9pm, \$5. Downtempo, breakbeat, and jungle with rotating residents.

**Lithium Lounge** *26 Mix*, 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.

**Loofa Light**, 839 Geary, 474-3216, 10pm-2am, \$3. With Barefoot and friends.

**Music First** *An Sibin*, 1176 Snitter, 929-1992, 10pm-2am, \$5. With Northernman and guests.

**Nessun Dorma** *HiFi*, 10:01pm. House music.

**Poly's Playhouse** *Hush Hush Lounge*, 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.

**Progress** *Liquid*, 10pm-2am, \$3. Gianni and Clarity and residents spin techno and trance.

**Qoöl** *111 Minna St.*, 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D and guests.

**Recline AsiaSF**, 7pm, \$5. With Pause, Jamo, and Wisdom.

**Red Wine Social** *Dalva*, 3121 16th St, 332-5800, ext 211, 10pm-2am. With Toph One.

**Retro Kat** *Glas Kat*, 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.

**Ride the Pony Pow!** *Cocktail Lounge*, 9pm-2am. With Chulada and weekly guests.

**Séance Backflip**, 9pm-2am, \$5. With rotating residents and guests Q-Burn's Abstract Message and Seven.

**Situation** *Glas Kat*, 6-9pm. '80s music with DJ Dan.

**Sweet Spot** *238 Columbus*, 434-1308, 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.

**Wednesday Sessions** *Galaxy*, 1840 Haight, 387-2996, 9pm-2am, \$5. House music with Rick Preston, Dave Marquez, and Hogi.

**World Class** *Sacrifice*, 10pm-2am, \$5. World beat with Ted Shred, Corazon, Jahyzer, and Abiola.

## Bay Area

**Ascension** *Blake's*, 9:30pm, \$5. House and trance with DJs D, Joey Mazzola, and Alex Van Dune and guests.

**Club Fusetti**, 10pm. Salsa and merengue.

Salsa lessons at 8pm.

**Kimball's Carnival** *522 Second St*, Jack London Square, Oakl, (510) 444-6979, 9pm, \$6. With DJ Chata.

**Soulivation** *Ruby Room*, 10pm-2am. With DJ Kitty.

**Venue** *Bluesville*, 9:30pm-2am. Soul music with DJs Lash and Juice.

## Classical

**Angela Kraft-Cross** *St. Patrick's Church*, 756 Mission, 777-3211, Noon. The pianist performs works by Chabrier, Fauré, and Saint-Saëns.

**San Francisco Symphony** *Davies Symphony Hall*, 401 Van Ness, 864-6000, 8pm, \$33-85. Guest conductor Helmuth Rilling leads the symphony through Haydn's *The Creation*. Through Sat/21.

**Subnautic Butterfly**, 10pm. With DJ So-MuchSoul.

## Bay Area

**Robert Dick, John Ingle** *Tuva Space*, 3192 Adeline, Berk, (510) 649-8744, 8pm, \$9.99.

## Bay Area

**Piano quartet** *UC Berkeley, Hertz Hall*, Berk, (510) 642-4864, Noon. The quartet performs Richard Strauss's *Piano Quartet in C Minor*, Op. 13.

**Dawn Upshaw and Ron Goode** *UC Berkeley, Zellerbach Hall*, Berk, (510) 642-9988, 8pm, \$30-52. The soprano and the pianist give a performance.

## thursday 19

### Rock/blues/hip-hop

**Brenda Boykin and Home Cookin' Boom** *Boom Room*, 9:15pm, \$4.

**Broken, New Grenada, Salem Lights** *Kimo's*, 9pm, \$5.

**Chicks on Speed, IQU, Kid-606** *Great American Music Hall*, 9pm, \$15.

**Counterpoint, Fleeting Trance, Brass Monkey Brass Band** *Hotel Utah*, 8:30pm. Benefit for H.E.A.R. and Popular Noise Band.

**Faraway Brothers** *Blue Lamp*, 9:30pm.

**Fear, Agent Orange, Oppressed Logic** *Slim's*, 8pm, \$15.

**Albert 'King' Giles** *Skip's Tavern*, 7pm.

**In Bound** *Paradise Lounge*, 6pm.

**Juliana Theory, Squad 5-0, Eleventeen Bottom of the Hill**, 9pm, \$7. With DJ Aaron Axelson.

**Ledisi and Aniade** *Cafe du Nord*, 10pm, \$7. With DJ JJ.

**Ponticello** *Johnny Foley's*, 9pm.

**Pure Ecstasy** *Glas Kat*, 8pm.

**Slow Ride, Natasha Savage, Red Root, Brody Stewart Band, Giant Value** *Paradise Lounge*, 8:30pm, \$10. CD-release party for Red Root.

**Soulfly, Will Haven, Insolence, III Niño Maritime Hall**, 8pm, \$18-20.

**Steel Cut Blues Band** *Biscuits and Blues*, 9pm, \$7.50.

**'Stinky's Peep Show'** *Covered Wagon Saloon*, 9:30pm, \$5. See 8 Days a Week, page 60.

**Tainted Love** *Tongue and Groove*, 10pm, \$10.

**Tree O' Frogs, Netwerk: Electric** *Last Day Saloon*, 9pm, \$5.

## Bay Area

**'Blues for Choice'** *Ashkenaz*, 9pm, \$8-15.

With Craig Horton Blues Band, Rabia, Steve Gannon, Mz Dee, Georgia Freeman, Mark Naftalin, and R.J. Mischo.

**Blunt Truth, Corn Corp** *Stork Club*, 9:30pm, \$5.

**Jimmy Craven** *19 Broadway*, 6:30pm.

**Electric Peach, Cat McLean, Charm School** *19 Broadway*, 9pm.

**Lil' Bow Wow** *Paramount Theatre*, 6pm, \$32.75.

**Local Drinkers** *Club Muse*, 856 San Pablo, Albany, (510) 528-2878, 9pm.

**Country Pete McGill and His Cottonfield Blues Band** *10739 MacArthur*, Oakl, (510) 553-9892, 9pm.

**Ring of Fire** *Fourth Street Tavern*, 9:30pm.

**Joe Louis Walker, Rusty Zinn** *Freight and Salvage*, 8pm, \$16.50-17.50.

## Jazz/new music

**An evening of Omnidmedia artists** *Luggage Store Gallery*, 8pm, \$6-10. With Space Mesa Extract, Bic Kitty Urchestrax, and God's Grandparents.

**Red Archibald and the Internationals** *Top of the Mark*, 8:30pm, \$8.

**Dick Fregulia-Vince Gomez-Moderesto Briseño** *Cobalt Tavern*, 7pm.

**Jack Hicks** *Carta*, 7pm.

**Shan Kenner Trio** *Enrico's*, 7pm.

**Calvin Keys** *Jazz at Pepe's*, 9pm.

**John Land Canvas**, 1200 Ninth Ave, 504-0070, 8pm.

**Mark Levine and Latin Tinge** *Bruno's*, 9pm, \$20.

**Mike Lipskin and Waldo Carter** *Moose's*, 8pm.

**Loose Gordon's House of Fine Eats**, 500 Florida, 861-8900, 9pm.

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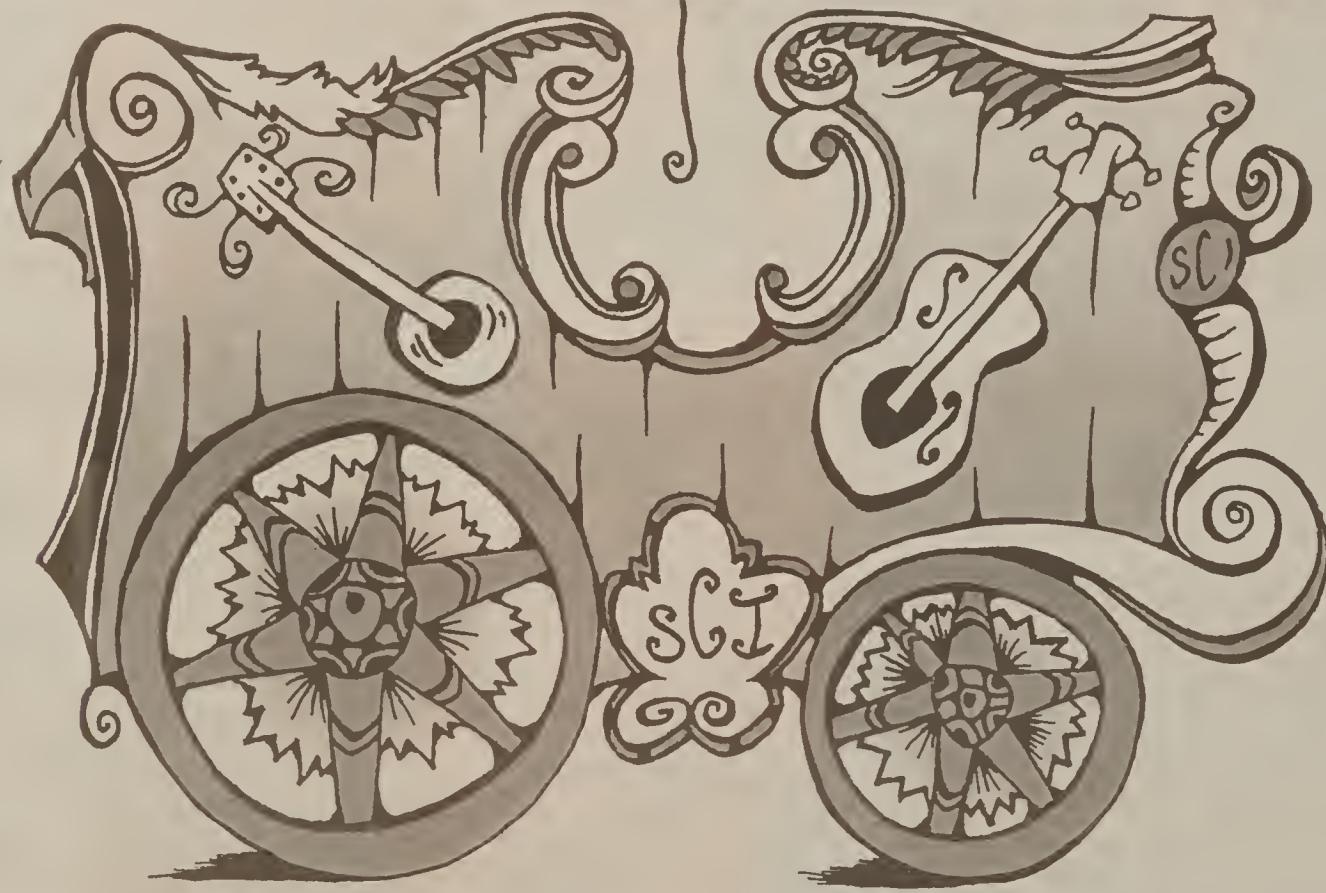
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San Francisco Brewing Company 155 Columbus; (415) 434-3344.  
Shanghai 1930 133 Steuart; (415) 896-5600.  
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.

Skip's Tavern 453 Cortland; (415) 282-3456.  
Slim's 333 11th St; (415) 522-0333.  
Sno-Drift 1830 Third St; (415) 431-4766.  
Sound Factory 525 Harrison; (415) 979-8686.  
Space 550 550 Bamevid; (415) 550-8286.  
Starlight Room Orake Hotel, 450 Powell; (415) 395-8595.  
Stars 555 Golden Gate; (415) 861-7827.  
Storyville 1751 Fulton; (415) 441-1751.  
The Stud 399 Ninth St; (415) 252-7883.  
Studio 435 435 Broadway; (415) 291-0333.  
Tango Tango 1550 California; (415) 775-0442.  
Tempest 431 Natom; (415) 495-1863.  
Ten 5 Folsom 1015 Folsom; (415) 385-1015.  
330 Ritch 330 Ritch; (415) 541-9574.  
Tongue and Groove 2513 Van Ness; (415) 928-0404.  
The Top 424 Haight; (415) 864-7386.  
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Trapdoor 3251 Scott; (415) 776-1928.  
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Up & Down Club 1151 Folsom; (415) 626-2388.  
Velvet Lounge 443 Broadway; (415) 788-0228.  
Venue 9 252 Ninth St; (415) 626-2169.  
Voodoo Lounge 2937 Mission; (415) 285-3369.  
Warfield 982 Market; (415) 775-7722.

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924 Gilman 924 Gilman, Berk; (510) 525-9926.  
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Voulez Vous 2930 College, Berk; (510) 548-4708.  
White Horse 6551 Telegraph, Oak; (510) 652-3820.  
Yoshi's 510 Embarcadero West, Jack London Square, Oak; (510) 238-9200. ♦

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Blue Lamp 561 Geary; (415) 885-1464.  
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Boomerang 1840 Haight; (415) 387-2996.  
Bottom of the Hill 1233 17th St; (415) 621-4455.  
Brainwash 1122 Folsom; (415) 255-4866.  
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Bruno's 2389 Mission; (415) 648-7701.  
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Butter 354 11th St; (415) 863-5964.  
Butterfly 1710 Mission; (415) 864-5575.  
The Cafe 2367 Market; (415) 861-3846.  
Cafe Claude 7 Claude; (415) 392-3505.  
Cafe Cocomo 650 Indiana; (415) 824-6910.  
Cafe du Nord 2170 Market; (415) 861-5016.  
Cafe International 508 Haight; (415) 552-7390.  
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.  
Carta 1760 Market; (415) 863-3516.  
Cat Club 1190 Folsom; (415) 431-3332.  
Cellar 685 Sutter; (415) 441-5678.  
Circadia 2727 Mariposa; (415) 552-2649.  
City Nights 715 Hamson; (415) 546-7938.  
Club Deluxe 1509-11 Haight; (415) 552-6949.  
Club NV 525 Howard; (415) 339-8686.  
Club Six 60 Sixth St; (415) 863-1221.  
Club Townsend 177 Townsend; (415) 974-1156.  
Covered Wagon Saloon 917 Folsom; (415) 974-1585.  
Cypress Club 500 Jackson; (415) 296-8555.  
Deuces 2319 Taraval; (415) 566-9122.  
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Elbo Room 647 Valencia; (415) 552-7788.  
11:11 Lounge 1330 Polk; (415) 885-2652.  
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Gin Joint 312 Hamet; (415) 934-1655.  
Glas Kat 520 Fourth St; (415) 495-6626.  
Great American Music Hall 859 O'Farrell; (415) 885-0750.  
Hi-Ball Lounge 473 Broadway; (415) 397-9464.  
HiFi 2125 Lombard; (415) 345-TONE.

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Iron Horse 19 Maiden Lane; (415) 789-7899.  
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Justice League 628 Divisadero; (415) 289-2038.  
Kate O'Briens 579 Howard; (415) 882-7240.  
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Last Day Saloon 406 Clement; (415) 387-6343.  
Lexington Club 3464 19th St; (415) 863-2052.  
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Lou's Pier 47 300 Jefferson; (415) 771-0377.  
Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.  
Mad Dog in the Fog 530 Haight; (415) 626-7279.  
Make-Out Room 3225 22nd St; (415) 647-2888.  
Mario's Bohemian 2209 Polk; (415) 776-8226.  
Maritime Hall 450 Hamson; (415) 974-0634.  
Metronome Ballroom 1830 17th St; (415) 252-9000.  
Mexican Bus Bus leaves from Chevy's at Fourth Street at Howard; (415) 546-3747.  
Moose's 1652 Stockton; (415) 989-7800.  
Movida Lounge 200 Fillmore; (415) 934-8637.  
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Noe Valley Ministry 1021 Sanchez; (415) 454-5238.  
O'Farrell Street Bar 800 Larkin; (415) 567-9326.  
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One Market Restaurant 1 Market; (415) 777-5577.  
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Piaf's 1686 Market; (415) 864-3700.  
Pier 23 Pier 23; (415) 362-5125.  
Plough and Stars 116 Clement; (415) 751-1122.  
Plush Room 940 Sutter; (415) 885-2800.  
Polly Esther's 181 Eddy; (415) 885-1977.  
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.  
The Ramp 855 China Basin; (415) 621-2378.  
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El Rio 3158 Mission; (415) 282-3325.  
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**PIER  
23****CAFE**

Wednesday, April 11  
SALSA DANCE CLASS W/RON 8:30pm  
ORQUESTA UNIVERSAL 10pm

Thursday, April 12  
ED KELLY & THE JAZZ NIGHTS  
W/ ROBERT STEWART,  
MARK WILLIAMS  
ART LEWIS 10pm

Friday, April 20  
WHISKEY PILLS  
& THE PBR STREETGANG 10pm

Saturday, April 21  
SISTER I LIVE  
REGGAE 10pm

Sunday, April 22  
RHYTHM CITY 5-9pm

Monday, April 23  
MARTY EGGRERS  
SOLO PIANO 5:30 - 7:30pm  
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STRAIT AHEAD JAZZ 9-12  
On the Embarcadero, SF  
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DJs every night Tuesday through Saturday

**Wed:** DJ Ted Shred  
Rock vs. Hip Hop  
**Thurs:** World Wide Lounge  
- No Cover/World Beat  
- Rotating DJs:  
Popi Chocolate,  
Corazon, Ron & Ruben  
**Sat:** Soul/Salsa/Funk/Hip-Hop  
DJ Willie & Ted Shred  
**Tues:** FAMILIA - No Cover  
Jazz Breaks/Soul/  
Hip-Hop/Groove  
Rotating DJs: Top One,  
Pouse, Wisdom, Zotic  
& Ted Shred  
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433-4247  
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NIGHTLY  
ALL AGES NO COVER**

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Mon. 4/23 9pm  
Darol Anger/Mike Marshall  
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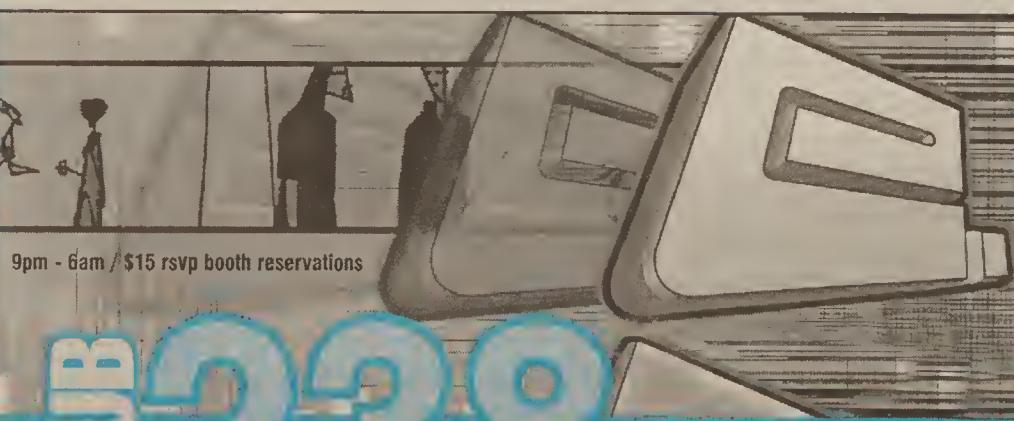
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**LEDISI WITH ANIBADE** AND DJ IJ  
10pm

4/20 Heartbroken Melody and Ethereal Rock F  
**FOR STARS**  
PINQ  
VERVAIN  
10pm

4/21 Creepy Glam Punk  
**BLACK CAT MUSIC**  
VUE  
10pm

4/22 Irish Songwriter on Tour  
**NINA HAYNES**  
8pm

4/23 Songwriters Showcase  
**SONNY SMITH**  
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4/28 Chamber Strings

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HAPPY HOUR UNTIL 7:30 DAILY



Thursday 19

From page 62

Jazz Singers' Collective Anna's, 1801 University, Berk; (510) 849-2662. 8pm. Diane Schur Yoshi's, 8 and 10pm, \$18. Through Sun/22.

**Folk/world/country**

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests. Rolando Morales Trio Pena PachaMama, 1630 Powell; 646-0018. 8pm, \$10. Fito Reinoso and Ritmo y Armonia Elbo Room, 10pm, \$6. Stringbean Atlas Cafe, 8pm. Tipsy House Plough and Stars, 7pm.

**Bay Area**

Keni 'El Lebrijano' Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.

**Dance clubs**

Arabian Nights El Rio, 9pm. With Debka and Ilyas. Burnin' Galaxy, 1840 Haight; 387-2996. 9pm-2am. Deep house with Seven and Corazon and guest JZ. Seven's birthday party. Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze. Dot Restaurant 1611 Post; 922-7788. 9:30pm-2am. House music. Earthbound Galaxy, 1840 Haight; 387-2996. 6-9pm. Seven, Blue, Smoove, and Chipwich and guests spin downtempo. Elementary Movida Lounge, 9pm. With DJ Sloppy J spinning funk and soul. Faith City Nights, 9:30pm, \$12. With residents Blackstone, Ruben Mancias, Jay-R, and Twist. Foxy Lady Lounge Pow! A Cocktail Lounge, 9pm, \$3. With Neil N. Kizmaz. Free Liquid, 10pm-2am. With DJ Dimitri and guests. Fudge Sacrifice, 10pm-2am, \$3. JB spins hip-hop. Full Circle Club 238, 238 Columbus; 339-7899. 9pm-6am. With residents Norm Stradley and Ben Doren. Gravity Backflip, 10pm, \$5. With DJs Reda and Ahmir and guest Miguel Migs. Kit Kat Endup, 10pm, \$12. With resident Marc Jellybean and guest Julius Papp. Levitation Oxygen Bar, 9pm. Psychedelic and goa trance with the Resonance Image Program. Meow Glas Kat, 10pm-2am, \$10. Urban grooves, hip-hop and R&B with Switch. Mi Amor Galia, 2565 Mission; 289-2030, ext 4. 9:30pm-2am. Hip-hop, dancehall, R&B, and salsa with I-Cue, D-Sharp, and B-Trax. Nativz Rawhide, 9:30pm-2am, \$7. Hip-hop, soul, and dancehall with Olga, Myke One, and Namane. 1984 Cat Club, 9pm, '80s music. Pink Pony Paradise Lounge, 8:30pm. Dance party. Popscene 330 Ritch, 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy. Pub Club Fiddler's Green, 1333 Columbus; 339-8784. 9pm-2am, \$5. With residents Johnny O'Blivion and Scott Schaefer and guest Phonic. Rebel Girl 26 Mix, 9pm-2am, \$3. With Wax Chef and China Girl. Red Bull Happy Hour Butter, 6-9pm. With Frenchy Le Freak. Reform Skool Stud, 10pm-4am. House music with Spun, Big Red, Poppa, Monkeyboy and guests. Rude Metal Pound-SF, Pier 96, 100 Cargo; 820-3200, ext 411. 8pm, \$20. See 8 Days a Week, page 60. Sessions Ten 15 Folsom, 9pm, \$10. Techno. Sisterz of the Underground Justice League, 9pm, \$10. Hip-hop music. Soulness Hush Hush Lounge, 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B. Spindle Sno-Drift, 9pm-3am, \$10. With Jolen Essex, Michael Anthony, Tracer, Jonathan Ojeda, and Melvin J. Sure Shot Top, 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr. Tunnel Top 601 Bush; 982-2307. 10pm-2am. Toph One and Eigel spin jazz breaks and funk.

Continued on page 71



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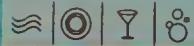
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April 21 • Consuelo and Anita Lofton  
April 28 • Pete Stull

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WHICH CHAIR IS YOURS?

music

calendar

electric habitat

by ANTHONY ROMANO

## Dirty Young Bastards

We as a city and as a scene suck as dancers. Uncoordinated, three beats off, weak-as-fuck-crippled-drippy-hippy moves, clueless bridge-and-tunnel weekend warriors, scenesters that should know better, DJs that refuse to even try and hold a rhythm, you name it, San Francisco has it and is becoming a safe haven for bad dancers.

Mike Bolger, via e-mail

Dear Mr. Bolger,

I wholeheartedly agree with you. Although I am unfamiliar with the kung fu dancing moves to which you refer (later in the letter), I agree that most people in San Francisco act as if their asses are merely padding for their pointless colons. Here is what I have recently witnessed in terms of extreme pussy-to-the-ground action.

**1. Devotion at the Endup:** Dancing never died in the gay clubs, and now that the scene is fairly segregated, the quality of rump shaking has dipped dramatically. The Endup is perhaps the last true ass frontier and is also one of the last true punk rock establishments in San Francisco. That said, dancing was real last Sunday at Devotion, DJ Ruben and Eric Baca's new mixed evening event. The dance floor was not overly crowded, and Kevin Koga played enough disco and house classics to make even the most jaded raver break a greasy sweat. Don't miss next week when **Teddy Douglas** of the Basement Boys comes to town.

**2. Sub Conscious at the Rawhide:** The anarchist vibe is well and alive in anything that DJ Josh (Gathering), Spun, and Fabulizz present. Here the music is dubby and deep, and fortunately, the sunglasses-at-night cheese scene seems deathly afraid of them. The dark underground feel is healthy at this new Wednesday-night party, and next week should be extra special, with guest DJ **Jon Williams**, a bald-headed techno freak who is sometimes spotted getting his pussy to the ground.

Speaking of techno and anarchy, let's make a clean segue to **Hans Kaufmann**, a Detroit transplant who talks a lot of intelligent trash and runs **Teknarke Management**, a techno-DJ agency that locally represents **André Lucero** and **Nikola**. Ever feel like people in California are a bit too sunny? Then hear out Mr. Kaufmann on a variety of topics: pussy, techno, and the WWF.

**On techno:** "Techno is about the polyrhythms. During a good set I feel like every joint limb muscle is controlled by a particular sound pattern. It's hard to explain. It makes me feel alive like only sex and doing dumb shit that could potentially kill you makes you feel. Fluffy, soft, happy music is for plastic people. Techno is real and hard and about desperation, as opposed to ambition. It's all about using mechanical devices to make our bodies feel alive and escape this artificial last-man existence that we are wading through daily."

**On why techno dudes are usually bald:** "I shave my head a lot because it's an easy haircut. But the real secret is that there is an underground techno WWF connection, and we all wish that we were as fucking tough as Stone Cold Steve Austin. There's a rumor going around, too, about trying to fit the bald head into a vagina to achieve the techno version of enlightenment."

**On the local techno scene:** "The techno scene is pretty weak here. But those who live it and are real try hard to get love, and it's growing, but there aren't people here who get it. There are some serious techno heads who go to jungle and house shows, but they don't come to the techno. It's weird. Basically, people need to get some exposure to techno, which is a music, not a club. It needs a special venue where people can be free and not fashionable, ya know? — a big place where you can have lots of room to turbo skip or whatever dance you do. Basically, my recommendation to anyone is to go out to a techno show like Optimal or Sessions, places where I can do whatever the fuck I want to do and dress like a scumfuck and let the beats take over."

**On the S.F. scene at large:** "I hate the general lack of interest in the music. People here are just out to party or let off steam from their nine-to-five dot-com bullshit. So you feed them a nice package, and they think that's the end-all and don't bother diggin' for some straight-up hard shit. People here don't cause a ruckus, either. It's the DJs' fault, mostly, but fuck, I wanna hear some hootin' and hollerin' when the shit is riding. But when a DJ fucks up or he just plain sucks, you gotta let him know. I dunno. It's that L.A. style where everyone's fronting, making sure to fit in and be cool, and no one's being real. The worst is how seriously these fucks take themselves. Goddamn, it's a party."

**Club News:** S.F. live-music venue Kimo's is being threatened by a slew of noise complaints from pesky neighbors and ruthless cops. The cops have threatened to take away their live music permit if they receive one more noise complaint. So are they being unfairly targeted? Yes, according to Matt Shapiro, the club's booker and sound engineer: "The one neighbor who complains lives half up the block. We've never caused problems, and the cops have never been square with us about what we have to do to change sound levels. They cite us without warning us and never give us actual decibel-counts of what's too loud. And that's ridiculous."

**Devotion.** Sundays, 8 p.m.-2 a.m., Endup, 401 Sixth St., S.F. (415) 778-8845.

**Sub Conscious.** Wednesdays, 10 p.m.-2 a.m., Rawhide, 280 Seventh St., S.F. (415) 273-5599. Check [www.consciousession.com](http://www.consciousession.com) for upcoming underground events.

Contact **Hans Kaufmann** and **Teknarke Management** at [Hansolo\\_sf@excite.com](mailto:Hansolo_sf@excite.com). **Kimo's.** 1351 Polk, S.F. (415) 885-4535.

Send comments or tips to [ladymarmalade@sfbg.com](mailto:ladymarmalade@sfbg.com).



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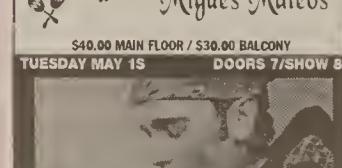
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the 80's come ALIVE with the  
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FRIDAY  
Undercover S.K.A.  
Raga Todi plus special guests

SATURDAY  
Karin Conn presents funk twist  
Animal Liberation Orchestra  
New Monsoon Funky Beulah

TUESDAY  
Old Core Motus Floppy Rods  
Local Live Music Showcase!  
Free Concert Tuesdays!!!

Coming Soon  
SKIN ~ new monthly  
Tainted Love Th 19  
Boomshanka / Tea Leaf Green F 27  
Comic fusion fiction S 28  
fiction S 29

## Thursday 19

From page 67

**What Da Funk** Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

**What You Got An Sibin**, 1176 Sutter; 929-1992. 9:30pm-2am, \$3. With resident Jon Brown and guests Corey Black and Mark Burgess.

### Bay Area

**Beatdown** Jupiter. 8pm. Outdoor DJ dance party with Delon, Yamu, Add One, and guest Steph.

**Dedicated Followers of Fashion** Ruby Room. 10pm-2am. Pop music.

**Hatcha Bison Brewing Company**. 9:30pm-2am. Dance music with Raphael and Ken Q. Psycho-Synthesis Lost City 23 Club, 23 Vistacion, Brisbane; (415) 467-7717. 9pm-2am. Industrial, techno, and trance.

**Reggae Lounge** On Broadway, 334 Broadway, Jack London Sq, Oakl; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi.

**Soundboutique** Ivy Room. 10pm. With residents Jacob and Sean.

**Space Monkey** Blake's. 9:30pm, \$5. With DJs Add One, Big Willie, and Paul Guido and MC UC Buu spinning dance music.

### Classical

**'Chess'** New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. Richard Nelson and Tim Rice's '80s rock opera is performed. Through Sun/29.

**'Queer'** ODC Theater, 3153 17th St; 863-9834. 8pm, \$18. The new opera based on William Burroughs' novel and composed by Erling Wold, receives a world premiere. Jim Cave directs. Through Sun/22.

**Jonathan Ring** UCSF, Cole Hall Auditorium, 513 Parnassus; 476-2675. Noon. The French horn player gives a recital.

**San Francisco Symphony** Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$33-85. Through Sat/21. See Wed/18.

## Friday 20

### Rock/blues/hip-hop

**Boomshanka**, Tea Leaf Green, Second Set Slim's. 9pm, \$10.

**'Cannabis Action Network'** Maritime Hall. 8pm. With Mermen, Andrew Tosh, and Most Chill Slack Moh.

**Chemstry Set, Patio Sex** Hotel Utah. 8:30pm, \$7.

**Dave Crimmen** Deuces, 2319 Taraval; 566-9122. 9pm.

**Down in Flames, Pitch Black, East Bay Chasers** Kimo's. 9pm, \$5.

**For Stars, Pinq, Verain** Cafe du Nord. 9:30pm, \$7.

**Michael Hill's Blues Mob** Boom Boom Room. 9:15pm, \$10.

**IZM, Billy James, Shiner** Bottom of the Hill. 10pm, \$7.

**Live Human, Martin Luther, Sacred Hoop** Fillmore. 9pm, \$8. With DJs Too Short and Cue.

**Erika Luckett** Circadia. 8pm, \$3.

**Janiva Magness** Biscuits and Blues. 9pm, \$12.50.

**Tony Mattioli's Stolen Bibles** Blue Lamp. 9:30pm.

**Zigaboo Modeliste, Tang** Last Day Saloon. 9pm, \$10.

**Billy Nayer Show, Music Lovers** Great American Music Hall. 9pm, \$10.

**Planting Seeds, Lica Sto, Marginal Prophets, Lavis Green, That Dine Guy, Foreground, Motorchrist** Pound SF, Pier 96, 100 Cargo; 826-9202. 7pm, \$12.

**Sam Pointer** Paradise Lounge. 6pm.

**Ponticello, Mad Hannans** Johnny Foley's. 9pm.

**Sick Shaman, Kofy Brown, Elin, Jr., Anna Carney, Funkanauts** Paradise Lounge.

8:30pm. With Lane and the Bad Ass Chicken Bones in the upstairs lounge.

**Stymie and the Pimp Jones Luv Orchestra** Elbo Room. 10pm, \$6.

**Three Years Down, F-Hole, Minotaurs** Covered Wagon Saloon. 6pm, \$3.

**Undercover S.K.A., Raga Todi Tongue and Groove**. 9pm, \$10.

**Valve, Hopscotch, Justin Dillon Voodoo Lounge**. 9pm, \$6.

**Waybacks** Plough and Stars. 7pm.

**Zion-I, Ms. E, DJ Quest, Shortcut Justice League**. 9pm, \$10. With guests.

### Bay Area

**Blast Rocks, Sissies, Überknust** 924 Gilman. 8pm, \$5.

**Rick Braun** Kimball's East. 8 and 10pm, \$28. Through Sun/22.

**Captured by Robots, Schloss, Junk Sick Dawn Stork Club**. 10pm, \$5.

**Clay Wheels, Zen Gorilla, Monks Burner Port Late**. 9pm, \$5.

**Noelle Hampton, Jenny Kerr** Fourth Street Tavern. 9:30pm.

**Little Johnny and the Glants** Eli's Mile High Club. 8pm.

**Mother Hips, Dana Jensen** 19 Broadway. 9pm, \$10.

**Pseudopod, Local Drinkers** Blake's. 9:30pm, \$5.

**Sleepy La Beef** Ivy Room. 10pm, \$5.

**Subincision, Roadside Phantoms, Real Average Joe, Deficient** Inmusicast, 5429 Telegraph, Oakl; (510) 601-1024. 9pm.

**UHF Jupiter**. 8pm.

### Jazz/new music

**Geri Allen** Palace of the Legion of Honor, Florence Gould Theatre, Lincoln Park; 776-1999. 8pm, \$25.

**Will Bernard** Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.

**Bitches Brew Bruno's**. 10pm, \$7.

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10. Also Sat/21.

**Blues on Green** Canvas, 1200 Ninth Ave; 504-0070. 8pm.

**Dick Conte Cobalt Tavern**. 7pm.

**Phillip Crawford and Steve Fowler** Carta. 9pm.

**Chris Huson Moose's**. 8pm.

**Gregory James** 26 Mix. 8pm.

**Michael McNevin** Freight and Salvage. 8pm, \$15.50-16.50.

**North Coast Jazz Ensemble** Cafe Claude. 7:30pm.

**Nick Rossi Set** Deluxe Club. 9pm.

**Ricardo Scalas** Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm.

**Mal Sharpe and Big Money in Jazz** Enrico's. 8:30pm.

**Zone Jazz** at Pearl's. 9pm. Through Sat/21.

### Bay Area

**Flip Sally** Warehouse, 402 Webster, Jack London Square, Oakl; (510) 451-3161. 9pm. With swing lesson at 8pm.

**Jazz Singers' Collective** Coffee Mill, 3363 Grand, Oakl; (510) 465-4224. 7:30pm.

**Lili Layton and the Jazz Doctors** Saylor's, 305 Harbor, Sausalito; 332-6161. 7:30pm.

**Diane Schuur Yoshi's**. 8 and 10pm, \$18.

Through Sun/22.

### Folk/world/country

**Boca do Rio** Butterfly. 11pm. With DJ Label.

**Marisa Chandler** Simple Pleasures Cafe. 8pm.

**Sani Rifati, Brass Band, Slavonian Traveling Band** Slavonic Cultural Center, 60 Onondaga; (510) 649-0941. 8pm, \$8-10.

**Son Borikua** Pena PaelhaMama, 1630 Powell; 646-0018. 8:30pm, \$8.50.

**Sonando** 850 Cigar Bar. 10pm.

### Bay Area

**Candela** Kimball's Carnival 522 Second St, Jack London Square, Oakl; (510) 444-6979. 9pm, \$15. With DJ Luis Medina.

**Tamazgha Ashkenaz**. 9:30pm, \$11.

**Carola Zertuche y Su Grupo** La Peña Cultural Center. 8:30pm, \$16-18.

### Dance clubs

**Accelerate** 238 Columbus; 979-3031. 9:30pm-2am, \$10. House, progressive, and hip-hop with Rick Lee and DJ Bookers.

**Activate** Light, 839 Geary; 474-3216. 5-10pm, \$4. Techno happy hour with Kylen, Chameleon, and Brian Cox.

**Andie-Girl** 26 Mix. 10:30pm. With Jonah Sharp and Polywog. Benefit for Andie P. Cotton.

**Assimilate** 200D Cat Club. 9:30pm-3am.

With DJs Damon and Viper.

**Backflip** 10pm-2am, \$5. House music with Tom Thump and Behrouz.

**Bassment** Ten 15 Folsom. 10:30pm-4am.

Jungle music with Presha and 4Real and rotating residents.

**Candy Sacrifice** 10pm-2am, \$5. Hip-hop, rock and new wave with Spin and Grand T.

**Club NV** 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.

**Club Nzinga** El Rio. 9pm, \$7. World beat with Jose Ruiz.

**Club Red Stud**. 9pm-3am, \$7. Hip-hop with Black and Switch.

**Cymbiosis** Movida Lounge. 7pm. Hip-hop, Latin and funk with Mike Styles.

**Dot Restaurant** 1611 Post; 922-7788. 9:30pm-2am. House music.

**Evolution** Space 550. 9pm, \$15-20. House music with Honey Dijon and several others.

**Fag Fridays** Endup. 10pm-5:30am, \$8. With residents Rolo and Ruhen Mancias.

**Havana** 330 Rith. 10pm. Latin dance music with residents.

**Life VSF**, 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.

**Mandala** Ameoba Music. 7pm. With DJ Nader.

**Metronome Ballroom** 9pm-midnight, \$6-14. Ballroom dance party. Dance lessons at 7:30pm.

**Nickie's BBQ** 9pm-2am. Wisdom spins funk and soul classics.

**Nikita** Ten 15 Folsom. 10pm, \$15. With Alex Gold and Robbie Nelson.

**Pow! A Cocktail Lounge** 6pm, \$3. Tribal house and Latin music with Be Smiley.

**Sequence** Glas Kat. 10pm-2am. With RTiger, Bruce, Switch, and rotating residents.

**Shake Galaxy**, 1840 Haight; 387-2996. 10pm-2am. With residents.

**Sol Elements** Oxygen Bar. 9pm. With Sol Provider.

**Square** Ruby Skye. 9pm-3am. House music.

**Step** An Sibin, 1176 Sutter; 929-1992. 10pm-2am, \$5. 2 step with John Paul, Enzyme, Dom Some, and guest Tom Thump.

Continued on page 72

Chipotle

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a gathering for girls

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[26] mix



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Wed 4/18  
9:30  
\$10  
David Thomas &  
Two Pale Boys  
(from Pere Ubu)  
Mark Growden  
Snowmen

Thu 4/19  
9:30  
\$7  
Julianna Theory  
Squad 5-0  
ElevenTeen  
DJ Aaron Axelson

Fri 4/20  
10:00  
\$7  
IZM  
(with Eric McFadden  
and members of  
Parliament Funk-a-delic)  
Billy James  
Shiner

Sat 4/21  
10:00  
\$12  
Sun 4/22  
10:00pm  
no BBQ  
\$10 adv + \$12 door  
Arab Strap  
Her Space Holiday

Mon 4/23  
10:00pm  
\$10 adv + \$12 door  
Arab Strap  
Jim Yoshii PileUp

Tue 4/24  
9:00  
\$5  
BUG OUT!  
a tribute to Beatlemania  
featuring  
The Beat Combers  
Mumps

Wed 4/25  
9:30  
\$6  
The Plus Ones  
Atom & His Package  
Har Mar Superstar

#### UPCOMING

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Red Meat  
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Clay Wheels  
Odd Numbers

Fri 4/27  
Darling Clementines  
Lee Vilenski Trio

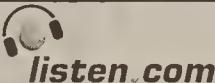
Sat 4/28  
Spot 1019  
Victor Krummenacher  
Muskrats

Sun 4/29  
Rum Diary  
Caesura  
Fort Erie  
Velvet Teen  
Xiu Xiu

Mon 4/30  
Valentine Killers  
Radio Reelers

Sat 5/5  
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MEMORY MAN (live)  
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DJ BLUE & SPECIAL GUESTS

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3 DOWN (8PM-2AM) (21+)  
DJ MAURICIO (Baked Music)  
PLUS M3 (Green Gorilla)

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000RS 9PM fri 27 april \$15 ADV/\$12

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000RS 8PM tues 8 may \$13 ADV/\$15

CHEB I SABAH

special guest GOVINDA

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THE BREAKESTRA

SHORTKUT & PEANUTBUTTER WOLF

000RS 9PM fri 11 may \$10 ADV/\$12

LEO NOCENTELLI

000RS 9PM sat 19 may

music

calendar

Friday 20

From page 71

Stir Friday 111 Minna St. 5:30-9pm, \$3.

Dance music with Jason Fluid and Maneesh the Twister and guest Soulsalaam.

Sweet Blind Tiger. 10pm-2am, \$5. With Norman Stradley and Sherif.

Tight Sno-Drift. 10pm-4:30pm. With Diz.

Bay Area

Club Fusetti 10pm. Brazilian music with guests Sensasamba and Aquarela Dance Group.

Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

Classical

'Chess' New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. Through Sun/29. See Thurs/19.

Melodiya Chamber Ensemble Old First Church. 8pm, \$7-9. Members of the San Francisco Opera Orchestra, led by harpist Olga Rakitschenko, give a performance.

'Queer' ODC Theater, 3153 17th St, 863-9834. 8pm, \$18. Through Sun/22. See Thurs/19.

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$33-85. Through Sat/21. See Wed/18.

Bay Area

Oakland East Bay Symphony Paramount Theatre. 8pm, \$15-55. Guest conductor Kay George Roberts leads the symphony through works by Abels, Bach, and Bartók.

saturday 21

Rock/blues/hip-hop

Animal Liberation Orchestra, New Monsoon, Funky Beulah Tongue and Groove. 9pm, \$10. Black Cat Music, Vue Cafe du Nord. 10pm, \$7.

Blue Reptiles Blue Lamp. 9:30pm. Blues Fuse Atlas Cafe. 4pm.

Richard Buckner, Crooked Jades Bottom of the Hill. 10pm, \$12.

Chaos U.K., 46 Short, Breathe In, Oppressed Logic Pound SF, Pier 96, 100 Cargo; 826-9202. 7pm, \$10.

Chris Cain Band Biscuits and Blues. 8:30 and 10:30pm, \$15.

Creeper Lagoon Amoeba Music. 2pm.

Demonics, Flakes, Leopard Sex Killer El Rio. 10pm, \$5.

Felonious, DJ Jahyzer Elbo Room. 10pm, \$6.

Gregg's Eggs, David Nelson Band Slim's. 8pm, \$25.

Highdivers, Foji Moto, Rito Kiley Hotel Utah. 8:30pm, \$7.

Amy Meyer Circadia. 8pm, \$3.

Mind Club Mad Dog in the Fog. 10pm.

Poi Dog Pondering, Baldwin Brothers Fillmore. 9pm, \$21.50.

Songo Seventh Note, 915 Columbus; 921-2582. 10:30pm, \$7.

Sparrows Point, Cellophane Masses, Viv, Motor Christ Paradise Lounge. 8:30pm. CD-release party for Sparrows Point.

Subnautic, Psychokinetics, Most Chill Slack Mob El Rio. 4pm, \$6. With omnivore BBQ.

Nikki Sudden, Lazy Cowgirls, Warlocks Covered Wagon Saloon. 9:30pm, \$8.

Finis Tasby Boom Boom Room. 9:15pm, \$10.

Third Sight, Sacred Hoop, USF, Hulk on Meth Kino's. 9pm, \$5.

Thunder Monkey Paradise Lounge. 6pm.

Bay Area

Big Soul, Rock 'n' Roll Adventure Kids, Deadweight Starry Plough. 9pm, \$6.

Blue and Tan Jupiter. 8pm.

Rick Braun Kimball's East. 8 and 10pm, \$28. Through Sun/22.

Glitter Mini 9, Uv Mala, Short Wave Rocket Port Lite. 9pm, \$5.

Jimmy 2 Times, Chub Fourth Street Tavern. 9:30pm.

KGB, JDogs Blake's. 9:30pm, \$7.

Knights in Satan's Service, Heaven and Hell Inniscast, 5429 Telegraph, Oakland; (510) 601-1024. 9pm.

Jimmy Mamou Eli's Mile High Club. 8pm.

MU330, Slow Gherkin, Lawrence Arms, Big D and the Kids Table 924 Gilman. 8pm, \$5.

Slowcoach, Electro Group, Dewet Defeats Truman, Librarians Stork Club. 9pm, \$5.

Continued on page 74

EVERYBODY PICKS ON ME.  
NOBODY LIKES ME.



WELL, YOU CAN'T REALLY BLAME  
THEM. YOU'VE KILLED AND INJURED  
MILLIONS OF AMERICANS.



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SELLING CIGARETTES?



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46 Kick Ass Beers on Draught



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PUT TOGETHER DANCEHALL AND HIPHOP -  
DANCE IN TWO ROOMS.  
OPEN FOR DINNER AND COCKTAILS AT 7PM  
\$8-10/10PM

FRI  
4/20  
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A ROTATION OF THE CITY'S BEST DIS INCLUDING:  
SLOW POK, YOSHIO, TOPH ONE, COUP D'VILLE,  
TED SHREWD & JAH YIER  
\$8-10/10PM

SAT  
4/21  
DINNER AND COCKTAILS W/  
W/ TRANSMISSION TRIO  
MORE FLAVA - SEE FRIDAY!  
NO COVER/7PM

SUN - WED.  
4/22-4/25  
CLOSED SUNDAY - WEDNESDAY.  
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**NIGHT!!**  
\$5 cover  
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Salsa Classes

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INFO - 550-6994

## music calendar

### Saturday 21

From page 72

#### Jazz/new music

Don Alberts Cypress Club. 8:30pm. Also  
Sun/22.

Don Bennett and Jeanne Hoffman Moose's  
8pm. Also Tues/24.

Cloud 99 Cafe Claude. 7:30pm.

Copus Red Sea Cafe, 494 Haight, 289-2097.

8pm.

James Goode New Langton Arts, 1246 Fallon,  
626-5416. 8pm, \$6-8

Hammond Cheese Combo, Carmen Getit  
Deluxe Club, 770 Haight; 559-7111. 9:30pm.

Hot Club of San Francisco Gordon's House of  
Fine Eats, 500 Florida; 861-8900. 9pm.

Michael LaMacchia Trio Cobalt Tavern.

7:30pm.

Mingus Amungus Bruno's. 10pm and mid-

night, \$7.

Marcus Roberts Palace of the Legion of  
Honor, Florence Gould Theatre, Lincoln Park;  
776-1999. 2 and 8pm, \$30.

Walter Savage Enrico's. 8:30pm.

Mitch Schrift and Alexander Smith Carta.  
7:30pm.

Marcus Shelby Jazz Orchestra Butterfly.

11pm. With DJ Label.

Zone Jazz at Pearl's. 9pm.

#### Bay Area

Peter Apfelbaum Septet, Al Guzman Freight  
and Salvage. 8pm, \$16.50-17.50.

Diane Schur Yoshi's. 8 and 10pm, \$22.  
Through Sun/22.

#### Folk/world/country

Darol Anger and Mike Marshall Noe Valley  
Minstry. 8:15pm, \$15-17.

Josh Jones Quartet 850 Cigar Bar. 10pm.

Luciano, Rocker-T, Reggae Angels Maritime  
Hall. 8pm, \$20-22.

McAllisters Plough and Stars. 9pm, \$5.

Michael Musika Simple Pleasures Cafe. 8pm.  
Nobody from Ipanema Last Day Saloon.

9pm, \$7.

Pena PachaMama Revue Pena PachaMama,

1630 Powell, 646-0018. 8pm, \$45.

Los Temerarios Cow Palace, Geneva at San-

tos; 469-6065. 7pm, \$35-50.

#### Bay Area

Duckmandu and Sch'mndlicious Cato's Ale  
House. 8pm.

Franko Brothers Kimball's Carnival 522 Sec-  
ond St, Jack London Square, Oakland; (510)

444-6979. 9pm, \$15. With DJ Carlos.

Venustians 19 Broadway. 9pm, \$10. With DJ

Dragonfly.

West African Highlife Band Ashkenaz.

9:30pm, \$12. Dance lesson at 9pm.

Dance clubs

Atmosfera 111 Minna St. 9pm-2am, \$15.  
House music with resident Said and guests

MKL, Joshua, and IZ.

Backflip 10pm-2am, \$5. House music with  
Consuelo and Anita Lofton.

Bas 9:30pm-2am. House, salsa and club

music with David Murray, Tony O, and  
Jojo.

Baysiks Top. 7-10pm. With J. Falcone, Fiction,  
John Paul, Enzyme, and Dom Some

Bobbi Meyers Light, 839 Geary, 474-3216.

10pm-2am. With Arkay, Phil Salter, and  
Iggy.

Bohemia 1624 California; 474-6968. 10pm-

2am. House music with rotating residents.

Bottom Heavy Top. 10pm-2am. U.K. garage

and drum 'n' bass with rotating residents.

Clean Plate Club An Sbar, 1176 Sutter;

929-1992. 6:30pm-2am, \$5. Techno and

tech-house with Brad Kraft, Moss, and  
Chad Minddrive.

Dot Restaurant 1611 Post; 922-7788.

9:30pm-2am. House music.

Double Barreled 26 Mix. 9pm-2am, \$5.

House music with Kevin and Jayson.

Eargasmic Oxygen Bar. 9pm-2am. With

Rick Lara.

Eklektic Cat Club. 10pm-3am. Drum 'n'

bass with rotating residents and guest

DJ Lee.

Electrolush Blind Tiger. 10pm-2am, \$5.

House with rotating residents.

Escapade Ruby Skye. 7pm-3am, \$25. With

resident BB Hayes and guests.

Continued on page 77

# jetset



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**FRI. 4/20 \$20/22 4PM** **CANNABIS ACTION NETWORK**  
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**THE MERMEN**  
**ANDREW TOSH**  
**MOST CHILL SLACK MOB**  
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**SAT 4/21 20/22** **LUCIANO**  
**ROCKER-T • REGGAE ANGELS**

**THURS 4/26** **COVENANT**

**FRI 4/27 20/22** **THE ORB**

**SAT 4/28 \$18/20** **THE GLADIATORS**  
**TWINKLE BROS. • JETHRO JEREMIAH BAND**

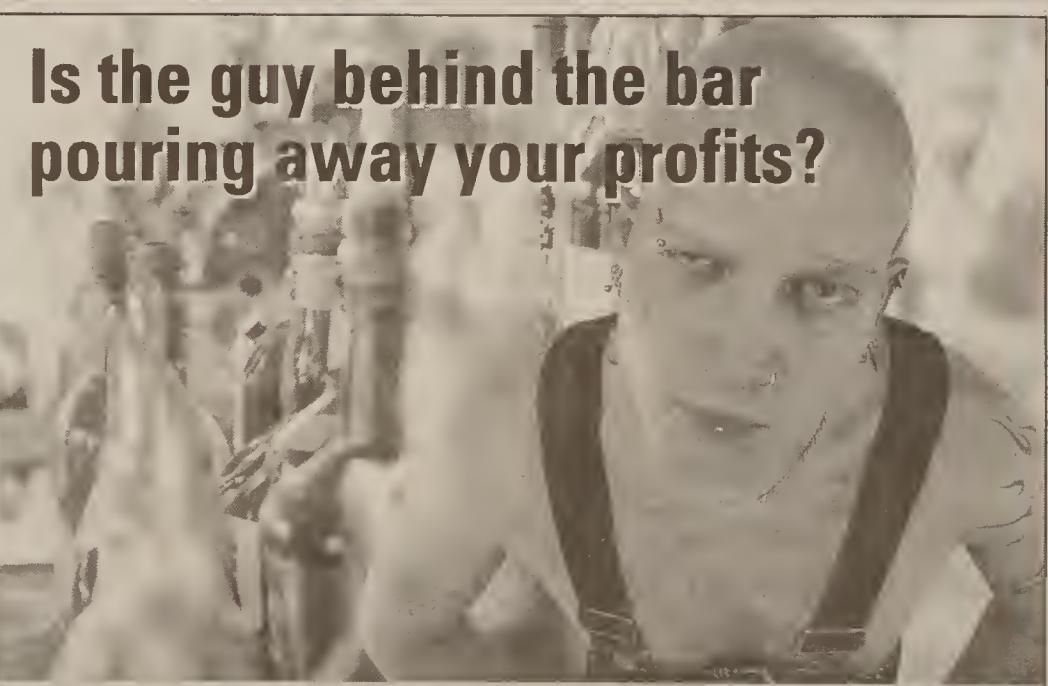
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Saturday 21

From page 74

**Excess Club** 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming. **Flavor Jelly's** 8pm, \$15. House music with Sean Scully, Rohan, and residents. **FutureRoots** Movida Lounge. 9pm. With Kevin and Huckster. **Groove Kitty** Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents. **Hektik Cat Club**. 10pm-3am. Breaks with rotating residents. **Hit Parade** Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul. **Jet Set Space** 550. 10pm-6am, \$20. DJ Dan, Kenny Glasgow, resident Michael Anthony and various others spin house music. **Lifted Soul** HiFi. 9pm. Deep house with Dwight Johnson. **Metronome Ballroom** 9pm-midnight, \$6-14. Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm. **Other Whirled** Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel. **Pow! A Cocktail Lounge** 9pm, \$3. House music with Fadrian and Sutake. **Release** Ten 15 Folsom. 10pm-6am. With John Debo and Marques Wyatt. **Remedy** Big Heart City. 9pm-4am, \$15. House, soul, and R&B with residents and guest Chris Udo. **San Francisco Butter**. 9pm. With rotating residents Lele, Dano, JZ, and David Cole-man and Sen-sei. **Sexy Provocative** Schroeder's, 240 Front; 289-2030, ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3. **Stereophonic** 330 Ritch. 9pm-2am, \$8-10. With Simon James, Future Juju, Norton Wisdom, and Vinnie Esparza. **SubZero Sno-Drift**. 10pm-4:30am. House music with resident Sean Ferguson and guest Eddie Amador. **Supastar Sacrifice**. 10pm-2am, \$5. With local DJs. **Universe Club** Townsend. 10pm-4am, \$14. House music with David Harness and Bud Chism.

Bay Area

**Ain't Dead Yet** Minnow, 1700 Clement, Alameda; (510) 337-9190. 8pm-2am, \$5. Gothic and industrial music with DJs Christi-ne Death, Cutter, and Kermit and a live performance by Dreams of the Fall. **Collective Soul** La Peña Cultural Center. 8pm, \$10. With Medusa, Goapele, Under-ground Railroad, Ladies Wonder, and Hani-fah Walidah. **Gravity Club** Fusetti. 10pm. Funk, R&B, soul and house. **Rimshot Bench and Bar**, 120 11th St; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.

Classical

**'Chess'** New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. Through Sun/29. See Thurs/19. **Carlos Barbosa-Lima** Herbst Theatre, 401 Van Ness; 242-4500. 8pm, \$24-34. The Brazilian guitarist plays an amalgam of clas-sical, pop, and jazz styles. **'Queer'** ODC Theater, 3153 17th St; 863-9834. 8pm, \$18. Through Sun/22. See Thurs/19. **San Francisco Symphony** Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. See Wed/18.

Bay Area

**Oakland East Bay Gay Men's Chorus** First Congregational Church, 1912 Central, Alameda; (510) 654-1122. 8pm, \$10. The chorus gives a concert titled "Love Bites." **Philharmonia Baroque Orchestra** First Congregational Church, 2345 Channing, Berk; 392-4400. 8pm, \$32-46. Soprano Jessica Jones, tenor Richard Liszt, and violinist Elizabeth Blumenstock are some of the orchestra's guests during its final concert of the season. **Sacred and Profane** Church of St. Leo the Great, 176 Ridgeway, Oakl; (510) 524-3611. 8pm, \$12-15. The 32-voice chorus presents a celebration of choral music.

Continued on page 79

**STYXIE & THE PIMP JONES LUV ORCHESTRA**

**FRIDAY 4/20**  
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All Wrecked Up,  
David Thom Band

Thur 4/19 8 PM Benefit for H.E.A.R.  
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w/ Counterpoint,  
Fleeting Trance,  
Brass Monkey Brass Band

Fri 4/20 9 PM Chemistry Set,  
Patio Sex

Sat 4/21 9 PM Highdivers,  
Fojimoto,  
Vanessa Lowe

Sun 4/22 8 PM Resource Renewal  
Institute's Earth Day Benefit  
w/ Joe Colgan Freaktet,  
Blue Tulip,  
Allison Lengauer

Mon 4/23 Open Mike w/ Dayla  
Soul... 7:30 sign ups FREE

Tues 4/24 8:30 PM Divabands w/  
Natasha & Exit West,  
Eileen Hazel, Jane4Justice

**Upcoming:**  
4/25 EARBUZZ.COM "BUZZ SHOW" w/  
BRITTANY SAFRANEK, ERIKA LUCKETT,  
DAVID ELIAS & THE GREAT UNKNOWN  
4/26 ROTOHUM, THE LOCAL DRINKERS  
4/27 ORBIT 4, P.C. MUNOZ & THE  
AMEN CORNER, BUTCH BERRY  
4/28 EXTRA GHOST, VIV, 1 IOTA  
4/29 HOPE CHILD, TINY G, RUTH GERSON  
4/30 OPEN MIKE w/ DAYLA SOUL  
5/01 DIVABANDS w/ ANNA KRISTINA,  
THE VELVET JAMES, PI

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**ERIKA LUCKETT**  
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SATURDAY, APRIL 21

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TUESDAY, APRIL 24

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FRI 4/20 9pm

**THIRD SIGHT, SACRED HOOP, USF, HULK ON METH, SHADOW PEOPLE, HEAD HONCHO DI MIKE BOOGIE**

SAT 4/21 9pm **—BLACK CHURCH— PRESENTS FLESH, SCURVY DOGS, CREATION IS CRUCIFIXION, MAGGOT COLONY**

SUN 4/22 6pm **Brokedown Opry Alt. Country & Open Mic**

MON 4/23 7:30pm **ANDY PETERS SHOW, KING FU USA**

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HH: IN BOUND

FRI APRIL 20 2001  
SICK SHAMAN • KOFY BROWN • ELLIN JR.  
ANNA KARNEY • THE FUNKANAUTS  
ABOVE: LANE AND THE BAD ASS CHICKEN BONES  
HH: SAM POINTER

SAT APRIL 21 2001  
SPARROWS POINT (CD RELEASE PARTY)  
CELOPHANE MASSES • VIV • MOTOR CHRIST  
HH: THUNDER MONKEY

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OOZIES • SIXER  
POETRY & FEATURED READERS FOLLOWED BY OPEN READING • FREE

**UPCOMING**

MON APRIL 23-  
TUES APRIL 24-  
LUCKY STIFFS, THE CARBON DATES, YOUTH GONE WILD  
ABOVE: OPEN MIC WITH BABS AND BENJAMIN THE DOG  
FEATURING SUMIR  
WED APRIL 25-  
"FUNK WEDNESDAY PRESENTS" BOOGIE & SHACK  
PRODUCTIONS, BLACKTRONICS, SWEET 304  
TANGI, JULIE PLUG, ING, VEGAS DE MILO, LEAN,  
SLOW POSHERS, TOWERS  
THURS APRIL 26-  
"BENEFIT" THE SIGNAL, BUDDAHAKOSKI, LESKICK,  
LIZ ANNAM 777  
FRI APRIL 27-  
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Room 2 • House

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Room 3 • Downtemp, G-Lo

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**Blakes**  
ON TELEGRAPH

Wednesday 4/18

**ASCENSION**  
DJ D. S. Macadio

Thursday 4/19

**Space**  
DJ: Addi, Big Willy

Friday 4/20

**PSEUDOPOD**  
ROCK Local Drinkers

Saturday 4/21

**The KGB**  
J-Dogs

Sunday 4/22

Hip  
Pop  
Dr. Evazon

Monday 4/23

**Lean**  
MONDAY ALL STAR JAM

W/ STEVE GANNON & MZ. DEE

all styles welcome

Tuesday 4/24

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From page 77

## sunday 22

## Rock/blues/hip-hop

Arab Strap, Her Space Holiday *Bottom of the Hill*. 10pm, \$10-12. Through Mon/23. See 8 Days a Week, page 60.

Blues jam *Blue Lamp*. 9:30pm. With Pimp Daddy Jesus.

Blues jam *Skip's Tavern*. 4pm. With Regi Harvey and Thunder Blue.

Joe Colgan Freaket, Blue Tulip, Allison Lengauer *Hotel Utah*. 8pm, \$10-20. Benefit for Resource Renewal Institute.

Flush, Scurvy Dogs, Creation is Crucifixion *Kino's*. 6pm, \$5.

Mickey Hart *Grace Cathedral*, 1100 California; 749-6300. 4:30pm. Earth Day celebration.

Michael Hill's Blues Mob *Boom Boom Room*. 9:15pm, \$5. CD-release party.

Jenny Kerr Band, Pardes, Darling

Clementines *Voodoo Lounge*. 7pm, \$5.

Kathy Lemons and Johnny Ace Band *Biscuits and Blues*. 8:30pm, \$5.

Music Lovers, Nina Hynes, Great Jones Street *Cafe du Nord*. 9pm, \$5.

Oozies, Sixer, Strychnine, East Bay Chasers *Paradise Lounge*. 8:30pm.

Simon Says, Element of Surprise *Pound SF*, Pier 96, 100 Cargo, 826-9202. 7pm, \$7.

Six Eye Columbia, 86 Make-Out Room. 8:30pm, \$6.

3 Hour Tour *Kino's*. 2pm, \$5.

Toadies, Enon *Slim's*. 8pm, \$15.

Wordfuck *Covered Wagon Saloon*. 5pm.

## Bay Area

Rick Braun *Kimball's East*. 8 and 10pm, \$28.

Dr. Eazon, Lean *Blake's*. 9:30pm, \$3.

Hard Times *Fourth Street Tavern*. 9:30pm.

PBR Street Gang, Phenomenauts *Stork Club*. 9pm, \$5.

Rob Tyler and New Direction *Bethlehem Christian Center Church*, 9400 International, Oakl; (510) 553-9992. 6pm. With Redeemed Convicts for Christ, Harry and Darrell, Revelation Outreach Ministry, and Shadrach Davis.

## Jazz/new music

Rich Armstrong Quartet *Starlight Room*. 8pm.

Dip Belas *Top of the Mark*. 8:30pm, \$8.

Carnegie Hall Jazz Band *Davies Symphony Hall*, 201 Van Ness; 864-6000. 7:30pm, \$12-38.

Walter Earl *Enrico's*. 7pm.

Golden Gate Park Band *Golden Gate Park*, Music Concourse; 831-2783. 1pm.

Mike Greensill and friends *Moose's*. 7:30pm.

Shan Kenner Trio *Vesuvio Cafe*, 255 Columbus; 362-3370. 4pm.

Love Motel *Rassel's*. 6pm.

Larry O'Leno *Piano Bar*, 1092 Post; 771-2022. 4:30pm.

Marcus Roberts *Herbst Theatre*, 401 Van Ness; 776-1999. 3pm, \$5-15.

Gonzalo Rubalcaba *Herbst Theatre*, 401 Van Ness; 776-1999. 7pm, \$20-36.

Mitch Schrift and Alexander Smith *Carta*. 7pm.

Tom Shaw *Carta*. 11am.

## Bay Area

Judy Hall Jazz Jam, Dori and Dave *19 Broadway*. 4:30pm.

Jazz jam session *Bluesville*. 8pm.

Mark Little *Plymouth United Church of Christ*, 424 Monte Vista, Oakl; (510) 654-5300. 11pm.

Diane Schuur *Yoshi's*. 2 and 8pm, \$5-22.

## Folk/world/country

Acoustic Sunday *Paradise Lounge*. 4pm. With Trent.

Charanson *El Rio*. 4pm, \$8. With omnivore BBQ at 3pm.

Seisiún *Plough and Stars*. 7pm. With Kieran Marsen, Michael Stack, and Richard Mandel.

Jiyoung Yi *Old First Church*. 4pm, \$7-9.

## Bay Area

Domingo de Rumba *La Peña Cultural Center*. 3:30pm.

Bobby Matos and John Santos *Kimball's Carnival*, 522 Second St, Jack London Square, Oakl; (510) 444-6979. 9pm, \$10.

Mary Schmray *Freight and Salvage*. 8pm, \$15.50-16.50.

Venusians *Ashkenaz*. 7pm, \$8-20. With DJ Dragonfly. Benefit for KPIA.

Wags *Cato's Ale House*. 6pm.

## Dance clubs

Barefoot Boogie *Rhythm and Motion*, 1133 Mission; 905-6413. 7:30-11:30pm, \$8. Dance music.

Bionic Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.

Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.

Bump *Cat Club*. 3:30am, \$10. With Frank Abraham and Bryan Hughes.

Club Havana *Jelly's*. 4pm, \$7. With Mazacote and DJ Luis Medina.

Compression *At Sibin*, 1176 Sutter; 929-1992. 8pm-2am, \$3. Drum'n'bass with guest Alley Cat.

Den *Galaxy*, 1840 Haight; 387-2996. 9pm-2am. With Dano, Iz, and Fredness.

Devotion *Endup*. 8pm-2am, \$10. House music with resident Ruben Mancas and guest Teddy Douglas.

Dub Mission *Elbo Room*. 9pm-2am, \$7. See 8 Days a Week, page 60.

Entropy *Charhe's Club*, 309 Cortland; 206-9367. 9pm-2am. Electro, industrial, and synth pop with Feist and Hasenphucker.

Fabric *Justice League*. 9pm. Fashion, art, and

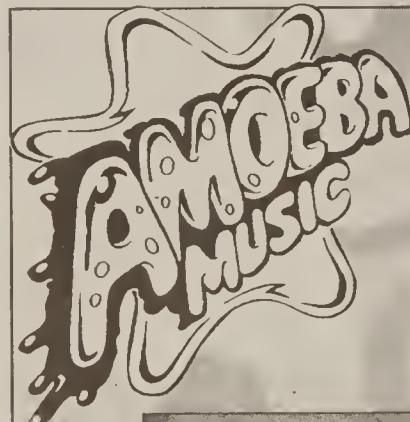
music party with guest Medusa.

Fame *Galaxy*, 1840 Haight, 387-2996. 2-10pm. 2 step party with Foxxy, Patrick Wilson, Filthy Rich, and Rasoul.

Hot Hair Care *Beauty Bar*. 9pm-2am. Electro and techno with Bre-ad, Actual Jakshun, Latex, and guests.

Karma Bas. 10pm, \$5. Funk and house with Jerry Ross.

Continued on page 80



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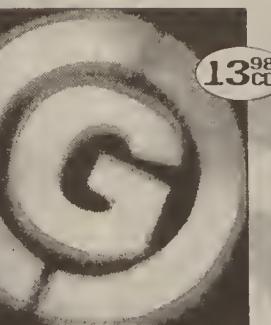
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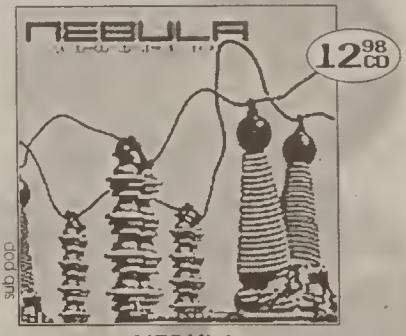
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## music calendar

### Sunday 22

From page 79

Metronome Ballroom 8-11pm, \$6-14. Salsa dancing. Dance lesson at 6:30pm.

Pleasuredome Club Townsend 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.

Rebirth 330 Ritch 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevy Kev, and Will. Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.

Sand Light, 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.

Spundae Ten 15 Folsom. 9pm-6am, \$5. With rotating DJs and guests Rowland Blades.

Sunday School Sno-Drift. 9pm-2am, \$10. House and downtime with residents and guest Steve Husted.

Sushi 26 Mix. 5-11pm, \$5. With DJ Gray and rotating residents.

T-Dance Endup. 6am. House music with rotating residents.

### Bay Area

Dollar Bill Sundays Brew's, 341 13th St, Oakl; (510) 465-2739. 9pm.

Summer Planet Club Fusetti. 10pm. World beat and house music with Pankind Steel Drums Band.

### Classical

'Chess' New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. Through Sun/29. See Thurs/19.

Alexandra Hawley California Palace of the Legion of Honor, Florence Gould Theatre, Lincoln Park; 392-4400. 2pm, \$9-14. The flutist gives a concert with cellist Stephen Harrison and pianist Robin Sutherland.

Kim Kashkashian SFSU, Creative Arts Building, McKenna Theatre, 1600 Holloway; 338-1538. 3:30pm. The violinist performs works by Bach, Hindemith, and others.

'Queer' ODC Theater, 3153 17th St; 863-9834. 8pm, \$18. See Thurs/19.

San Francisco State Chamber Singers Saint Francis of Assisi, 610 Vallejo; 983-0405. 4pm, donation. Director Joshua Habermann leads the ensemble through a performance.

Christoph Tietze St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213. 3:30pm. The organist gives a recital.

### Bay Area

David Abel and Julie Steinberg Mills College, Concert Hall, 5000 MacArthur, Oakl; (510) 430-2296. 4pm. The duo performs works by Stravinsky, Shostokovich, and Prokofiev.

Clarinet Fever Marin Veterans' Memorial Auditorium, Avenue of the Flags, San Rafael; (415) 472-3500. 7:30pm, \$10-42. The ensemble performs works by Gershwin, Puccini, and others.

Lorraine Hunt Lieberson UC Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 3pm, \$28-48. The mezzo-soprano gives a performance with pianist Judith Gordon.

Oakland East Bay Gay Men's Chorus Lake Merritt United Methodist Church, 1330 Lakeshore, Oakl; (510) 654-1122. 7pm, \$10. See Sat/21.

### monday 23

#### Rock/blues/hip-hop

Arab Strap, Radar Brothers Bottom of the Hill. 10pm, \$10-12. See 8 Days a Week, page 60.

Brokedown Opry Kimo's. 7:30pm, \$5. Open mic Hotel Utah. 7:30pm. With Dayla Soul.

Open mic Skip's Tavern. 7pm. With Regi Harvey.

Ponticello, Meriweather Make-Out Room. 8:30pm, \$6.

Kevin Russell Biscuits and Blues. 8:30pm, \$5. Sonny Smith, Hallflowers Cafe du Nord. 9:30pm, \$5.

J.L. Stiles Boom Boom Room. 9:15pm, \$3.

### Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. With the Steve Gannon Band.

Green Eggs and Schramm Fourth Street Tavern. 9:30pm.

Country Pete McGill and friends A and C Club, 1950 San Pablo, Oakl; (510) 893-4100. 9pm.

Continued on page 83

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**Fri. 4/20 \$10\***  
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**Sat. 4/21 \$7**  
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**Wed. 4/25 \$3**  
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**Thurs. 4/26 \$5**  
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**Fri. 4/27 \$5**  
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**THURSDAY**  
4/19 Brit Pop/Mod/Indie  
POPSCENE (18+)  
DJs Aaron Axelson & Jeremy

**FRIDAY**  
OPENING NIGHT Soul/R&B  
4/20 LIFE  
DJs Namane and Henry (21+)

**SATURDAY**  
Eclectic Urban Grooves  
4/21 CLUB STEREOPHONIC  
DJs Simon James (Guidance Records) plus Live Performance by West Africa Percussion Group FUTURE

**SUNDAY**  
Soul/R&B  
4/22 REBIRTH (21+)  
w/ DJs Henry & Guests

Upcoming Event  
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**THURS. 4/19** Cork Club 9pm, \$7:  
**THE SALVATION AIR FORCE**

**FRI. 4/20** Cork Club 10pm, \$7:  
**BITCHES BREW**

**SAT. 4/21** Cork Club 10pm, \$7:  
**MINGUS AMUNGUS**

**TUES. 4/24** Cork Club 9pm, \$7:  
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**WED. & THURS. 4/25 - 4/26**  
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**PETER APFELBAUM SEPTET**

**FRI. 4/27** Cork Club 10pm, \$7:  
**OMAYA**

**SAT. 4/28** Cork Club 10pm, \$7:  
**JOSH JONES LATIN ENSEMBLE**

**COMING UP:**  
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Beth Custer/Dona Luz 30 Besos 5/1  
Calvin Keys Trio 5/2  
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Monday 23

From page 80

Jazz/new music

Djie Bellas Enrico's, 7pm.

Contemporary Jazz Orchestra Jazz at Pearl's.

9pm

Ruth Davies and Kevin Gibbs Moose's, 8pm.

Smith Dobson, Jr. Simple Pleasures Cafe.

8pm

Ezra Gale Trio North Star Restaurant, 288

Connecticut; 551-9840, 6pm.

Frank Jackson Trio Cypress Club, 7pm.

Dphr Paradise-George Khouri-Terry Hilliard-Harold Jones Mecca, 2029 Market; 621-7000,

8 and 9:30pm.

Swing Session Starlight Room, 8:30pm.

Bay Area

Marc Cary Trio Yoshi's, 8 and 10pm, \$12.

Jazz improv jam session Black Dot Cafe,

2330 International, Oakland; (510) 533-6629,

9pm, \$3.

Susie Laraine Quartet Anna's, 1801 Universi-

ty, Berk; (510) 849-2662, 8pm.

Folk/world/country

Acoustic open mic Blue Lamp, 9:30pm.

Liza Silva and Voz Do Brazil Top of the Mark,

8:30pm, \$8.

Bay Area

Darol Anger and Mike Marshall Band 19

Broadway, 9:30pm, \$12.

Dance clubs

Club Dread Justice League, 9pm, \$10. Reggae and dancehall.

Frizar Top, 10pm. With Jeremiah, Barefoot, and Cervulean.

Grateful Dead Jams Nickie's BBQ, 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.

Lo-Key Lounge An Sibin, 1176 Sutter, 929-

1992, 9pm-2am, \$3. Downtempo with Delon, Yamu, and Add One.

Open turntables Movida Lounge, 8pm.

Reggae Mondays Tunnel Top, 601 Bush; 982-

2307, 9pm-2am. With Qwistar.

Rockin' Java 1821 Haight; 831-8842, 7pm.

Hip-hop and open mic.

Star Lounge Up & Down Club, 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.

Tranquility Base 26 Mix, 9pm-2am. Ambient sounds with DF Tram and guests.

Tranquilo Amnesia, 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahela, Presha and G.A.S.

Vroom El Rio, 8pm-midnight. Punk, funk and soul.

Classical

Berkeley Contemporary Chamber Players

UC Berkeley, Hertz Hall, Berk; (510) 642-9988, 8pm, \$2-8. David Milnes directs the ensemble through electronic compositions such as Jorge Liderman's *Preludio*.

San Francisco Symphony musicians Kohl

Mansion, Great Hall, 2750 Adeline, Burlingame; (650) 343-8463, 7:30pm, \$10-25. Violin Geraldine Walther, pianist Robin Sutherland, violinists Jeremy Constant and Amy Hurage, and cellist Peter Wykirk give a concert.

tuesday 24

Rock/blues/hip-hop

Beat Combers, Mumps Bottom of the Hill, 9pm, \$5.

'Divabands' Hotel Utah, 8:30pm, \$5. With Natasha and Exit West, Eileen Hazel, and Jane4Justice.

Paula Frazer Make-Out Room, 8:30pm.

Record release party.

Andrew Freeman Band Blue Lamp, 9:30pm.

Kooken and Hoomen Cafe du Nord, 9:30pm,

\$5. With Elements and Vision.

Ledisi Biscuits and Blues, 8:30pm, \$8.

Lucky Stiffs, Carbon Dates, Youth Gone Wild Paradise Lounge, 9pm, \$6. With open mic with Babs and Benjamin the Dog and guest Sumir in the upstairs lounge.

Oscar Myers' Bluesbeat Boom Boom Room,

9:15pm, \$1.

Continued on page 84



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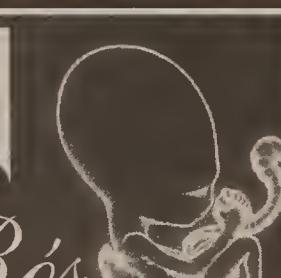
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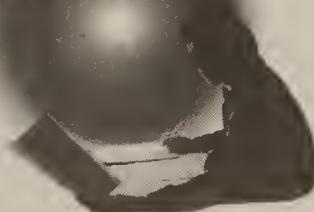
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the ability to wonder,  
the intelligence to understand,  
and the love to care about  
that which we wonder at.  
I try to play to those abilities,  
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and in them I always find hope."

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Dana Meadows Memorial,  
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Earth Day Festival & Celebration,  
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#### SPEAKERS

Paul Hawken, Co-author, *Natural Capitalism*; Author, *The Ecology of Commerce* / John Robbins, Founder, Earth Safe; Author, *Diet For A New America* / Vicki Robin, Co-Founder, New Road Map Foundation; Author, *Your Money or Your Life* / Randy Hayes, Founder, Rain Forest Action Network / Amory and Hunter Lovins, Co-founders, Rocky Mountain Institute; Co-authors, *Natural Capitalism* / Richard Norgaard, President, International Society for Ecological Economics; Professor of Energy and Resources and Agricultural and Resource Economics, UC Berkeley / Libby Roderick, Acclaimed Alaska-based Singer/Songwriter / Lynne Twist, President, The Turning Tide Coalition; Former Executive, The Hunger Project

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Bay Area Action + Peninsula Conservation Center Foundation + Bioneers/CHI Bullitt Foundation + California Institute of Integral Studies + Center for Conservation Biology, Stanford + Centro de Investigaciones en Ossolaro Sostenible (CIEDES) at the University of Costa Rica Cobb Hill Co-Housing + Communities by Choice + Community Self-Determination Institute + Earth Communications Office Earth Data Network + Earth Island Institute + Earth Train + EarthSave Ecolust/tidepool.org + Energy and Resources Group, UCB + The Energy Foundation + The Fetzer Institute Foundation for Global Community + Food First + Friends of the Earth + Global Business Network + Global Exchange Global Security Institute + Greenpeace The Hunger Project + Institute for Deep Ecology + Institute of Noetic Sciences International Rivers Network International Society for Ecological Economics + The Natural Step + The New Road Map Foundation + The Pachamama Alliance + Public Media Center Rainforest Action Network + Redefining Progress + Resource Renewal Institute Rocky Mountain Institute + Rudolf Steiner Foundation + Sierra Club + The Simple Living Network + Stanford Open Space Alliance + Sustainability Institute + Tides Foundation + YES Magazine/Positive Futures Network + Youth for Environmental Sanity

Coordinated by The Turning Tide Coalition

## events

## calendar

## around town, authors, attractions & benefits

### Tuesday 24

From page 83

'New Roots to Hip-Hop' Last Day Saloon, 9pm, \$5. Hosted by Felonious and featuring Jethro Jeremias Band. Andy Peters Show, Kung Fu USA Kinlo's. 8:30pm, \$5.

Bay Area  
Faraway Brothers Fourth Street Tavern, 9:30pm. Spencer Jarrett Band Ivy Room, 10pm, \$5. Planets West, Andalusia, Plug Spark Sanjay Stork Club, 9pm, \$5. Rhythm Recipe, Hydeus Kiatta Blake's. 9:30pm, \$3. Spore Attic Jupiter, 8pm.

### Jazz/new music

Danny Caron Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm. Mad and Eddie Duran Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm. Ezra Gale Trio Amnesia, 9pm. Gerry Grosz Trio Beach Chalet, 6:30pm. Hot Club of San Francisco Enrico's, 7pm. Adam Lane's Full Throttle Orchestra Bruno's, 9pm, \$5.

Paul Mindrup Simple Pleasures Cafe, 8pm. Kim Nalley Butterfly, 6:30pm. With DJ Tari. Fred Ross Project Starlight Room, 8pm. Ricardo Scales Top of the Mark, 3pm. Lavay Smith and Her Red Hot Skillet Lickers Top of the Mark, 8:30pm, \$8. Mark Stock Trio Cypress Club, 8pm. Swing Session Broadway Studios, 9pm. With DJ Spencer.

### Bay Area

Arturo Sandoval Yoshi's, 8 and 10pm, \$18.

### Folk/world/country

Entre Nos Elbo Room, 9pm, \$6. Seisun Plough and Stars, With Jack Gilder, Kevin Bernhagen, and Richard Mandel.

### Bay Area

Phil Cunningham and Aly Bain Freight and Salvage, 8pm, \$16.50-17.50. Jerry Hannan 19 Broadway, 9:30pm. Zydeco Flames Ashkenaz, 9pm, \$8.

### Dance clubs

Asia Africa Arabia Nickie's BBQ, 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.

Birth, School, Acid House, Death Galaxy, 1840 Height; 387-2996. 9pm-2am, \$5. With residents Simon DK and Mad Marj. Cocktail hour Club Deluxe, 6-9pm. Lounge music with Powerlounger and Brian Cox.

Development AsiaSF, 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.

Down There 26 Mix, 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef and guests Au'damn and Ross Hogg.

Familia Royale, 1326 Grant; 332-5800, ext 211. 9:30pm-2am. Hip-hop, jazz breaks, funk, Latin, and dancehall.

Fan Club Dylan's Pub, 2301 Folsom; 641-1416. 9pm-2am. Indie pop with various residents.

F@! Tuesdays Backflip, 10pm-2am. '80s music, soul, breakbeat, and hip-hop.

Hush Hush Lounge 10pm-2am. '60s soul and rock and new wave with Rock Ass and Don't Care.

Impulse An Sibin, 1176 Sutter; 929-1992. 10pm-2am. Techno with J-Bot, Forest Green, and Guthrie.

Karamba Glas Kat, 9:30pm-2am.

Node Pow! A Cocktail Lounge, 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.

Phuturo Top, 7-10pm. Jungle music with Eva, Femmes Fatales, and White Rabbit, 10pm. Phunkateck crew.

Scope Light, 839 Geary, 430-2161, ext 2080. 6pm-2am, \$3. Trance and breaks with KJ and Anon.

Soul Samba Dalva, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.

Spring Summer Jam 2001 Justice League, 9pm, \$5-10. See 8 Days a Week, page 60.

Wax Sacrifice, 10pm-2am, \$5. Soul music with DJs Wisdom, Pause and Sake One.

### Bay Area

Club Fusetti 9pm. Hip-hop and R&B with Phiness.

Mad Hatter Bench and Bar, 120 11th St; (510) 496-6000, ext 120. 9pm-2am, \$3-5. Underground dance music.

Ruby Room 10pm-2am. Punk rock with Kenny Kaos.

### Classical

Seth Montfort Presidio Chapel, Presidio, 130 Fisher Loop; 362-6080. 8pm, \$10. The pianist performs waltzes by Chopin and compositions by Gershwin.

# events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

### wednesday 18

#### Around town

'Broadway's Gay Tunesmiths' San Francisco Public Library, Main branch, Koret Auditorium, 100 Larkin; 552-2222. 6pm, free. Music theater educator Bonnie Weiss lectures on songwriter Lorenz Hart.

#### Authors

James Gleick Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The author of *Faster: The Acceleration of Just About Everything* is interviewed by Ellen Greenblatt.

'Narrativity' reading New Langton Arts, 1246 Folsom; 626-5416. 8pm, \$4-6. See 8 Days a Week, page 60.

### thursday 19

#### Around town

'Shared Roots and Rituals: South African Lemba Tribal Jews' San Francisco Zen Center, 300 Page; 575-6175. 7pm, \$12-15. Author Deborah Green-Scott lectures on this topic.

#### Bay Area

'D-Day' UC Berkeley, Boalt Hall School of Law, Darling courtyard, Berk; (510) 642-0921. 3:30pm, free. Prophets of Rage, D.E.A.T.H. Organization, Ultraman, and other performers are scheduled to appear at this afternoon event.

'Shared Vision: Creating Ecological Communities' UC Berkeley, Valley Life Sciences Bldg, Chan Shun Auditorium, Berk; (510) 524-4919. 7:30pm, free. Mario do Rocio Quandt lectures on this topic as part of UC Berkeley's weeklong Earth Day celebration.

#### Benefits

'Imagination' Mission Cultural Center, 2868 Mission; 512-1899. 6pm, \$10. The opening reception of the gallery exhibition, featuring live music, food, and interactive art, benefits Leap... Imagination in Learning.

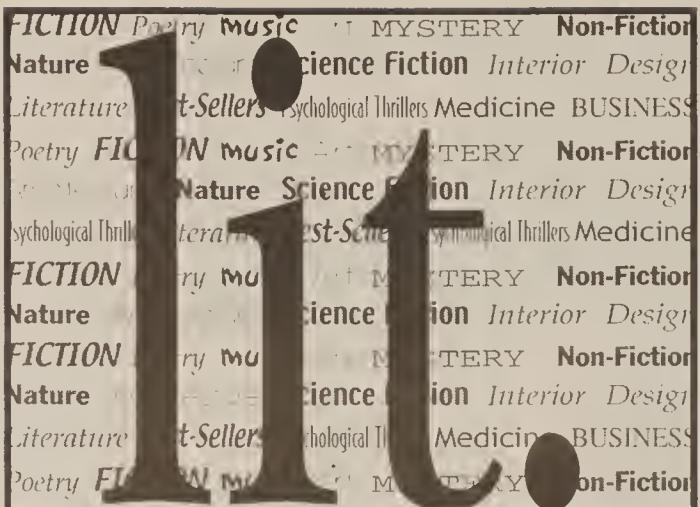
'Vagina Monologues' SF State, Cesar Chavez Student Center, Jack Adams Hall, 1600 Holloway; 338-2819. 8pm, \$5-10. Through Fri/20. Students, staff, faculty, and local actors perform Eve Ensler's as a benefit for W.O.M.A.N., a feminist agency dedicated to stopping domestic violence in the Bay Area.

#### Authors

Nicholson Baker Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The author of *Double Fold: Libraries and the Assault on Paper* is interviewed by KQED-TV host Michael Krasny.

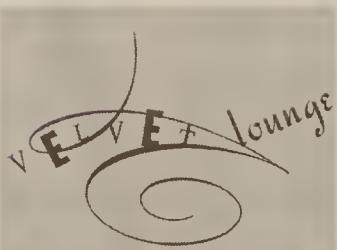
Birgitta Hjalmarson California Historical Society, 678 Mission; 357-1848. 5:30pm, \$1-3. The author of *Artful Players* lectures on early San Francisco artists.

Continued on page 86



**GUARDIAN**

**lit.** — our monthly literary supplement.  
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**Thursday 4/19**  
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**Friday 4/20**  
**WONDERBREAD**  
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**Saturday 4/21**  
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## events calendar

## around town, authors, attractions & benefits

### Thursday 19

From page 84

**James D. Houston** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The novelist discusses *Snow Mountain Passage*.

### friday 20

#### Around town

**'Geodetic View of the Presidential Elections'** Fort Mason Center, Bldg C, Marina at Laguna; 558-9614. 7:30pm, \$18. Author Arielle Guttman explains the 2000 elections from an astrologer's point of view.

**West Portal sidewalk arts and crafts fair** Sloat at Portola; 566-3500. 10am, free. Through Sun/22. More than 60 California artists, including painter Della Bradford and photographer Robert Fuller, display their works at this 13th annual event.

#### Bay Area

**WonderCon** Oakland Convention Center, 550 10th St, Oakl; (925) 825-5410. Noon-7pm, \$6-15. Through Sun/22. See 8 Days a Week, page 60.

#### Benefits

**'Art for Peace'** San Francisco University High School, Jackson Street Gallery, 3065 Jackson; 447-3100, ext 729. 3:30pm, free. Students hold a gallery reception, with proceeds from sales benefiting PAX, an antigun violence organization.

**Cartoon Art Museum rent party** Cartoon Art Museum, 814 Mission; 227-8666. 8pm, \$15-35. Help the museum raise funds for its upcoming move by attending a benefit party. Mingle with top comic artists and enjoy music by Nik Phelps and the Sprocket Ensemble.

**'Inside the Outside: Poetry and Performance on Homelessness'** Luggage Store Gallery, 1007 Market; 255-5971. 7pm, free. See 8 Days a Week, page 60.

**'Uprising: Unite for Change'** Theater Artaud, 450 Florida; 621-7797. 8pm, \$15. Through Sat/21. This series of performances brings together local musicians, speakers, poets, and artists in support of Theater Artaud and Critical Resistance. Tonight's roster include Youth Speaks, Stevie Harris, Ruthie Gilmore, and Anticon.

**'Vagina Monologues'** SFSU, Cesar Chavez Student Center, Jack Adams Hall, 1600 Holloway; 338-2819. 8pm, \$9-15. See Thurs/19.

#### Bay Area

**Howard Zinn King Middle School**, 1781 Rose, Berk; (510) 601-0182. 7:30pm, \$15-20. See 8 Days a Week, page 60.

### Authors

**Last Gasp press party, part two** Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. The local publisher celebrates the release of *Hello My Big Big Honey*; the featured reader is Jeanne Rose.

**Helene Stapski** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The author talks about *Five Finger Discount*.

### saturday 21

#### Around town

**Duboce Park anniversary party** Duboce Park, Steiner at Scott; 392-2813. 11am-3pm, free. The 100th anniversary of the historic park is celebrated with sporting events, entertainment, and other activities for the whole family.

**Earth Day 2001 celebration** California Academy of Sciences, Golden Gate Park, 55 Concourse; 750-7145. 10am-5pm, \$2-8.50. Through Sun/22. See 8 Days a Week, page 60.

**Earth Day events** San Francisco Zoo, Sloat at 45th Ave; 753-7080. 10am-5pm, \$3-11. The zoo celebrates Earth Day with special attractions.

**National Youth Service Day celebration** Balboa Park, San Jose at Havelock; 772-4424. 9am, free (preregistration requested). More than 200 youth and 50 adult volunteers are expected to participate in a kickoff ceremony and community service projects throughout the city.

**'Sacred Space Gatherings'** Pine United Methodist Church, 426 33rd Ave; 751-0673. 2pm, \$5-20. This monthly workshop focuses on the integration of creativity and spirituality. Today's installment features Sue Yoshiwara, who presents "Way of the Tea."

**Silent auction** Commodore Sloat Elementary School, 50 Darien; 759-2807. 6:30pm, free. The public school auctions more than 150 items, such as children's summer camp trips, gift certificates, and more.

**West Portal sidewalk arts and crafts fair** Sloat at Portola; 566-3500. 10am, free. Through Sun/22. See Fri/20.

#### Bay Area

**Chinese family history workshops** Oakland Public Library, Asian branch, 388 Ninth St, Ste 190, Oakl; (510) 238-3400. 10am, free. Jeanie Chooy Low conducts the first of two classes for Chinese Americans interested in genealogical research.

**WonderCon** Oakland Convention Center, 550 10th St, Oakl; (925) 825-5410. 10am, \$6-15. Through Sun/22. See 8 Days a Week, page 60.

#### Benefits

**Ambit Theatre Company** EXIT Theatre, 156 Eddy; 440-4913. 8pm, \$25. Through Sat/26.

The company performs Jon Klein's comedy *Dimly Perceived Threats to the System*; half of the ticket proceeds will be given to the Hamilton Family Center, which works to end family homelessness.

**Benefit for Shona Artists Fund** Spirits in Stone Gallery, 585 Bridgeway, Sausalito; (888) 874-6628. 6pm, free. The stone art of several Zimbabwean artists are shown; proceeds from sales of their works benefit the Shona Artists Fund.

**Book sale** Fort Mason Center, Bldg A, Marina at Laguna; 557-4257. 10am, free. Through Sun/22. The San Francisco Public Library sponsors this fundraising sale of books priced at a dollar or less.

**Dollar day sale and benefit** Buffalo Exchange, 1555 Haight; 431-7737. (Also 1800 Polk; 346-5726, and 2585 Telegraph, Berk; (510) 644-9202.) 11am, free. All profits from Buffalo Exchange's sales today benefit the American Society for the Prevention of Cruelty to Animals.

**International Beer Festival** Fort Mason Center, Festival Pavilion, Marina at Laguna; 781-8372. 7pm, \$35-45. Enjoy a selection of more than 100 beers, plus food and music by the Woolies at this 18th annual festival. *'Uprising: Unite for Change'* Theater Artaud, 450 Florida; 621-7797. 8pm, \$15. See Fri/20. Tonight's performers include Nturst, Moth-erlode, Angela Y. Davis, and Mission.

### Authors

**Brian Jacques** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 5pm, free. The novelist discusses *Castaways of the Flying Dutchman*.

### sunday 22

#### Around town

**Birthday celebration for Duke Ellington** Fort Mason Center, Bldg C, Room 205, Marina at Laguna; 563-5458. 2pm, \$5-7. The local chapter of the Duke Ellington Society invites you to celebrate the late composer's birthday and hear music by pianist Bill Susman and bassist Tim Enos.

**Careers in animation** SFSU, August Coppola Auditorium, 1600 Holloway; 338-1629. 1pm, free. Animation professionals Aaron Sorenson, Bridget Erdmann, Michael Lipman, and Victoria Livingstone explain how to find employment in this industry.

**Earth Day celebration** California Academy of Sciences, Golden Gate Park, 55 Concourse; 750-7145. 10am-5pm, \$2-8.50. See 8 Days a Week, page 60.

**Earth Day at Sutro Heights Park** Sutro Heights Park, Point Lobos at 48th Ave; 239-2366. 10am, free. This work party focuses on renovating the Adolph Sutro rose garden, along with lunch and an animal parade.

**Nice Collective's annual sample sale** Soma Arts Gallery, 934 Brannan; 668-4633. Noon, free. The local design house holds a clothing sale with accompanying music by Fil Latorre and Inhuman.

**'Resistance and Rescue'** Herbst International Exhibition Hall, Lincoln at Montgomery; 928-2992. 2pm, free. A panel discussion is held on this topic in conjunction with the *Silent Voices Speak: The Holocaust and Social Injustice Today* exhibit.

**Songkran Day Thai festival** Palace of Fine Arts Theatre, 3301 Lyon; 244-0564. 10am, \$13. The Miss Tiffani contest is the highlight of this daylong event, featuring performances, food, and esoteric attractions.

**West Portal sidewalk arts and crafts fair** Sloat at Portola; 566-3500. 10am, free. See Fri/20.

#### Bay Area

**WonderCon** Oakland Convention Center, 550 10th St, Oakl; (925) 825-5410. 11am, \$6-15. See 8 Days a Week, page 60.

### Benefits

**Book sale** Fort Mason Center, Bldg A, Marina at Laguna; 557-4257. 10am, free. See Sat/22.

**Kinsey Sicks** Noe Valley Ministry, 1021 Sanchez; 282-2317. 7pm, \$15. The a cappella drag queen ensemble gives a performance for the ministry, which holds various cultural programs in addition to a regular music series.

## CULTURAL ODYSSEY - Spring Season

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10% discount for groups of 10 or more at City Box Office  
City Box Office, 415.392.4400  
<http://www.tickets.com> or the door

**'Run, Forrest Run'** Pier 39, Embarcadero at Kearny; 868-1829. 9am, \$25. The local chapter of Court Appointed Special Advocates Association, which helps abused and neglected children during legal proceedings, holds this 5K run to raise funds for its programs.

**'Soul Kitchen'** Martin de Porres House, 225 Potrero; 552-0240. 2pm, \$5-20. This fundraiser features music by Rrrrus, Jason Knight, Rikki, Ethan, and Drag'n Fly.

#### Bay Area

**Sharon Isbin** St. John's Presbyterian Church, 2727 College, Berk; (510) 559-6910. 4pm, \$20-30. The classical guitarist gives a benefit concert for the Crowden School, a music and academic school for children.

#### Authors

**Rhys Bowen, Danielle Girard, Jonnie Jacobs, B.B. Jordan, Ayelet Waldman, Penny Warner** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 2pm, free. The mystery writers read from and sign copies of their respective works.

**Panel discussion on Dashiell Hammett** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 5pm, free. Hammett's daughter and granddaughter join Richard Layman, editor of *Selected Letters of Dashiell Hammett*, in a discussion on the late author.

#### monday 23

##### Around town

**'Future of Nonprofit Theater in America'** Commonwealth Club, 595 Market; 597-6705. 5:15pm, \$7-10 (free for students). See 8 Days a Week, page 60.

**Stephen Prina** SFIA, 800 Chestnut; 771-7020. 7:30pm, \$4-6. The conceptual artist and musician gives a lecture on his work.

#### Benefits

**'Monochromatic Women'** SomArts, 934 Brannan; 920-2630. 6pm, \$10. Genice Grace's paintings are the centerpiece of this fundraiser for the Filipino Task Force on AIDS, a nonprofit agency.

#### Authors

**Amy Borkowsky** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. (Also Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free.) The author discusses Amy's Answering Machine.

#### tuesday 24

##### Around town

**'Childhood in the Holocaust'** Herbst International Exhibition Hall, Lincoln at Montgomery; 928-2992. 7:30pm, free. A panel discussion on the topic is held in conjunction with the Silent Voices Speak: The Holocaust and Social Injustice Today exhibit.

**'Japanese Economy: The Coming Revival'** Commonwealth Club, 595 Market; 986-4383. 11:30am, \$10-13. Taichi Sakaiya, former adviser to the prime minister of Japan, lectures on this topic.

**'Turning Point: Bob Stocksdale at 88'** Fort Mason Center, Bldg C, Marina at Laguna; 775-0991. 7:30pm, \$8. Signe Mayfield lectures on the artist as part of an exhibit at the Museum of Craft and Folk Art.

#### Bay Area

**Family farm day** Berkeley Farmers Market, MLK Jr. Way at Center, Berk; (510) 548-3333. 10am, free. This Earth Day-inspired event features live animals and other educational attractions on farm life.

#### Benefits

**Francisco X. Alarcón and Francisco Argón** Intersection for the Arts, 446 Valencia; 626-2787. 8pm, \$5. The poets give a benefit reading for Intersection for the Arts.

**Hospital House art auction** Braustein-Quay and Hosfelt Galleries, 430 Clementina; 749-2132. 6pm, \$25. More than 100 works

Continued on page 88

#### BOOK SIGNING



ARCHITECTURAL PHOTOGRAPHER

## Julius Shulman

along with authors

### Barbara Lamprecht & Pierluigi Serraino,

will be signing copies of the books

**Richard Neutra: Complete Works and Modernism Rediscovered.**

Published by Taschen America.

A lecture, beginning at 6pm precedes the signing. Call 510-762-2277, or [tickets.com](http://tickets.com) for ticket information.

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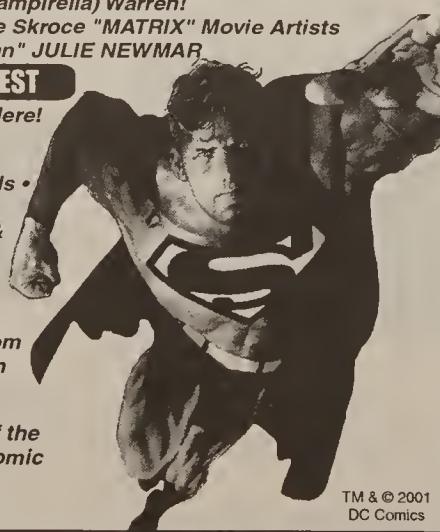
*Friday: 12 - 7 pm  
Saturday 10 am - 7 pm  
Sunday 11 am - 6 pm*

#### TICKETS

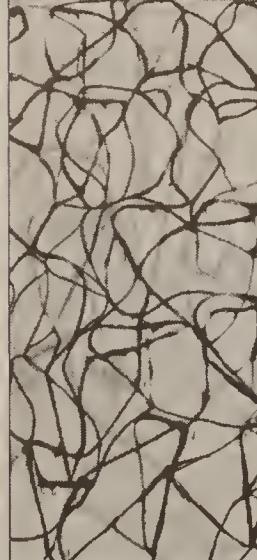
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through Sept 16

## points of departure: connecting with contemporary art

How does a twenty-first-century museum reinvent itself for the technological age? Explore essential themes of modern art as SFMOMA presents a reinterpretation of major works from the permanent collection, including recent acquisitions on view for the first time. Experiment with new technological devices created to enhance understanding of these works and their creators.

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010101: Art in Technological Times is organized by the San Francisco Museum of Modern Art. Image: Erik Adigard/M.A.D., *Timelocator* (detail), 2001; courtesy of the artist. The portable interpretive devices for Points of Departure: Connecting with Contemporary Art are sponsored by Compaq Computer Corporation in Silicon Valley. Image: Brice Marden, *Cold Mountain 6 (Bridge)* (detail), 1989-91; collection SFMOMA, purchased through a gift of Phyllis Wattis.

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**SFMOMA**

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## Tuesday 24

From page 87

**Hospitality House art auction** Braustein-Quay and Hosfelt Galleries, 430 Clementina; 749-2132. 6pm, \$25. More than 100 works by various authors will be available for purchase during this auction benefiting Hospitality House's community arts program.

**Authors**

**Simon Garfield** *Stacey's Bookstore*, 581 Market; 421-4687. 12:30pm, free. The author talks about *Mauve*.

**Bay Area**

**Denise Chávez** *La Peña Cultural Center*, 3105 Shattuck, Berk; (510) 849-2568. 7pm, \$2. The novelist reads from *Loving Pedro Infante*.

**Chita Divakaruni** *Cody's*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author talks about *The Unknown Errors of Our Lives*.

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**art**

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

**museums**

**Ansel Adams Center for Photography** 655 Mission; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$2-5. "Stieglitz and His Circle." 100 original Camera Work photographs by pioneering photographers. Through Sun/29.

**Asian Art Museum** Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7.

\$5 seniors, \$4 youths. "Gods, Demon Slayers, and Princes: Scenes from the Lives of Krishna and Balarma." Paintings on the topic of the Hindu god Vishnu. Through Sun/29.

**California Palace of the Legion of Honor** Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "The Visual Art of John Cage: To Sober and Quiet the Mind." More than 50 prints by the composer-artist. Through Mon/30. "Prints in Bloom." Twenty-five prints by artists celebrating flowers. Through Mon/30.

**Cartoon Art Museum** 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 seniors and seniors, \$2 children. Museum will close after Sun/22 until fall 2001, when it will reopen at 1017 Market. "Comic Book Superheroes: Muscles, Tights and Good Intentions." Original art by cartoonists, featuring popular superheroes along with lesser-known ones. Through Sun/22.

**Museo Italo Americano** Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Glass and Design." When Paolo Venini moved from Milan to the Venetian coast and set up his first glassblowing shop in 1921, he brought along his cosmopolitan artistic taste. Thinking outside the lines of traditional Venetian glassmaking, he rejected the cumbersome decorative styles of the last two centuries and set new trends with his simple, contemporary designs. The shop stayed in the family until 1986, continuing to produce innovative glass art by some of the world's best designers. This show includes a representative sample from each era, along with some photographs of the facility and its employees, including a great shot of the entire company at its 1921 inauguration. Through Sun/29. (Westbrook)

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Fri-Tues, 11am-6pm;

Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Sol LeWitt: A Retrospective." Wall drawings, structures, works on paper, photographs, and books from the artist's personal collection.

Through May 21. "Native to the Land: Photography and the North American Indian, 1870-1930." An exhibit of rare photographs on the subject of Native Americans. Through June 12.

**Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Thurs, 5-8pm). "Try This On!" Five shows exploring social identity: "Pierre et Gilles," "The Skateboard Project," "Paintings from the Green-Heads Series," "German Indians," and "Cameron Jamie: Backyard Wrestling and Other Projects." Through May 6.

**Bay Area**

**Museum of Anthropology** 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

**Oakland Museum of California** 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Elegant Fantasy." An exhibition of the jewelry of Arline Fisch. Through Sun/22. "Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." One hundred pieces of pottery produced by tuberculosis patients between 1911 and 1918. Through Sun/29.

**UC Berkeley Art Museum** 2625 Durant, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths, free for 12 and under. UC Berkeley students/faculty, and members. "A Passion for Art: The Disaronno Originale Photography Collection." Photographs by various

artists. Through Wed/18. "Muntadas — On Translation: The Audience." Three installations by Muntadas. Through Sun/29. "Ricky Swallow/Matrix 191: For those who came in late." New sculptures and drawings by Ricky Swallow. April 22-May 27.

**galleries****Opening**

**Galeria de la Raza** 2857 24th St; 826-8009. Tues-Sat, noon-6pm. "In the Heart of the World," over 80 examples of photography, embroidery, folk art, video, and more from the Zapata movement (reception Fri/20, 7-9pm). April 20-May 26.

**Istituto Italiano di Cultura** 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Inciso come Scritto," books and designs by Sandro Martini (reception Wed/18, 6pm). Through May 18.

**Logan Galleries** California College of Arts and Crafts, 1111 Eighth St; 551-9210. Mon, Wed-Sat, 11am-5pm; Tues, 11am-9pm. "Tracking," contemporary video works by various artists. Through May 12. "Plob," work by Karim Rashid (reception Thurs/19, 7-9pm). April 20-May 12.

**Modernism** 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. New paintings by Sheldon Greenberg and David Simpson (reception Thurs/19, 5:30-8pm). April 19-May 26.

**111 Minna Gallery** 111 Minna; 974-1719. Tues-Fri, 1-7 pm; Sat, 4-7pm. "7-11," an exhibit celebrating the gallery's seventh year anniversary (reception Thurs/19, 6pm). April 19-June 2.

**Sanitary Fill Company** 401 Tunnel; 330-1415. Call for hours. "Work from the Dump," selected work by Donna Keiko Ozawa. Sat/21, 1-5pm.

**Stephen Wirtz Gallery** 49 Geary, Bankers Investment Building; 433-6879. Call for hours. Paintings and works on paper by Raymond Saunders (reception May 3, 5:30-7:30pm). April 19-May 26.

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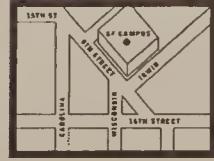
SERGIO PREGO, TETSUO, BOUND TO FAN, 1998; SINGLE-CHANNEL VIDEO

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MARCH 7-JUNE 28, 2001

**SOPHIE CALLE****Public Places – Private Spaces**Sophie Calle, eruv (detail), 1998  
Collection of Musée d'art et d'histoire du Judaïsme

The Jewish Museum San Francisco is proud to present a photographic installation by French conceptual artist Sophie Calle inspired by the Orthodox Jewish tradition of the *eruv* — a symbolic enclosure allowing public space to be considered private property. Come view this highly anticipated project for which the artist interviewed Palestinian and Israeli residents of Jerusalem. This installation will be accompanied by a selection of Calle's photographs from Bay Area collections.

For information on special programs accompanying this exhibition, please call 415-591-8801.

**The Jewish Museum San Francisco**

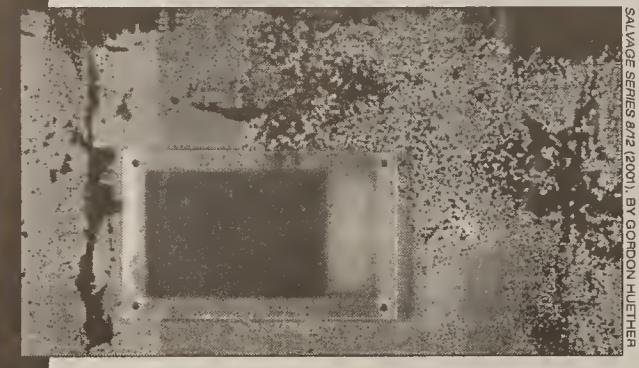
121 Steuart Street (between Mission and Howard)  
Visit! [www.jmsf.org](http://www.jmsf.org) Sunday-Thursday 12-5pm

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# Gordon Huether

Through May 25, Andrea Schwartz Gallery

The dull patina of old copper or bronze, broken glass from a window — Gordon Huether looks for beauty in everyday, urban materials. And when he can't find it ready-made, he creates it himself, turning one person's trash into another person's treasure. With a few of the pieces in this show (selected from his *Tannery Series*), that's literally the case. He stumbled across a bunch of old metal stencils in a former leather tannery, which is now his studio, in Napa. The stencils were originally used to make patterns on leather with acids, dyes, and other chemicals. Now fairly battered and worn, they hang on the gallery wall under raking light so that the template holes cast dramatic shadows on the leather-covered panels underneath. All the works in Huether's *Salvage Series* are made from found pieces of metal except one, *Salvage Series 3*, but you'd never know it wasn't as old as the rest. Mottled and aged-looking, a long ridge of bumps protrudes from its metal like a miniature mountain range. Looking carefully through some small punctures in the surface, you can barely see a few tiny pieces of dichroic glass, which reflect light so brilliantly that they look like small yellow, blue, and green Christmas-tree lights. Huether likes to turn his artworks into "treasure hunts," coaxing us to peer around, above, and underneath layers of glass and metal to find what's hidden there. *Salvage Series 3/12* raises a rectangle of acid-etched glass over a large piece of dichroic glass that's so reflective it looks like a blue lightbulb recessed in the bronze substrate. But there are no hidden wires or switches — just some industrial refuse that Huether has ingeniously bent and cut and bolted together into something lovely. Mon.-Fri., 9 a.m.-5 p.m., 333 Bryant, S.F. (415) 495-2090. (Lindsey Westbrook)



SALVAGE SERIES 3/12 (2001). BY GORDON HUETHER

## Bay Area

**Bedford** *Dean Lesher Regional Center for the Arts*, 1601 Civic, Walnut Creek; (510) 295-1417. Tues-Sun, noon-5pm (also Thurs-Sat, 6-8pm). "Irene Pijoan: A Mid-Career Retrospective, 1980-2000" (reception Sun/29, 3-5pm). April 20-June 17.

**Berkeley Art Center** 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. "Youth Arts Festival" art by kindergarten through

eighth-grade students of the Berkeley Unified School District (reception Wed/18, 5:30-7pm). Through May 12.

**Modernbrook/Gallery** 494 494 University, Palo Alto; (650) 327-6325 or (415) 431-3097. Daily, 11am-10pm. "Skin," new work by Bucky Swisher (reception Fri/20, 7pm). April 20-May 17.

## Ongoing

**Robert Allen Fine Art** 427 Bryant; 777-0920. Mon-Fri, 10am-5pm. "California Appellation," new works on paper and canvas by John Maxon. Through Fri/20.

**Ampersand International Arts** 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm and by appt. "The Hybrid Zoo," mixed media by Miranda Lloyd; "Disposable Opulence," mixed media by Rebecca Szeto. Both exhibits through Fri/20.

**Aquarius Records** 1055 Valencia; 647-2272. Mon-Wed, 10am-9pm; Thurs-Sun, 10am-10pm. "Jeremiah Maddock: Selected Paintings and Drawings," an exhibit of works in watercolor, gouache, acrylics, pen, and pencil. Through Sun/22.

**John Berggruen** 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "20th Century Perspectives," works by various European and American artists whose works define 20th-century modern and contemporary art. Through Sat/21.

**Braunstein/Quay** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. New work by Patri-

cia Tobacco Forrester and ceramic work by Robert Brady. Through Sat/21.

**Build** 483 Guerrero; 863-3041. By appt only. "Bad Luck," a group show. Through Fri/20.

**Canvas Cafe Gallery** 1200 Ninth Ave; 504-0070. Mon-Wed, 11am-7pm; Thurs-Fri, 11am-9pm; Sat-Sun, 10am-9pm. "Homage to the de Young: A Painter's Farewell to the Old Museum," work by Anna Conti. Through Thurs/19.

**Catharine Clark** 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Plastic Picnic," works by Kara Maria; "Wedding Day," works by Rosalia Banet. Through Sat/21.

**Lair of the Minotaur Gallery** 3316 26th St; (510) 848-1747. Fri/13-Sun/15, 11am-5pm and by appt; Mon/16-Fri/20, by appt only. "dot-gone," installation by Bay Area art group FAMOUS. Through Fri/20.

**Linc Real Art** 1 O'Farrell; 503-1981. Thurs-Sat, noon-5pm (or by appt). "Maybe Love Is Everything," paintings and digital prints by Rudi Molacek. Through Fri/20.

**Paxton Gate** 824 Valencia; 824-1872. Sun-Thurs, noon-8pm; Fri-Sat, noon-9pm. Works by Clint Imboden and Philippe Jestein. Through Sun/22.

**John Pence** 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm. Recent California landscapes by Stock Schlueter. Through Sun/22.

**Andrea Schwartz** 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. Work by Gordon Huether. Through May 25. See Critic's Choice.

**Student Center Art Gallery** SFSU, Cesar Chavez Student Union, 1650 Holloway; 338-2580. Mon-Wed, 10am-6pm; Thurs-Fri, 10am-3pm. "Colors of Life," works by Julie Lee Gochman. Through Wed/18.

**Patricia Sweetow Gallery** 49 Geary; 788-5126. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Red Paintings," works by Joseph Marioni. Through Sat/21.

**Two of Hearts Studio** 4147 19th St; 864-5551. Call for hours. "Spring Exhibit," landscapes by Dean Holland. Through Sat/21.

**University of San Francisco Thacher Gallery** 2130 Fulton; 393-8003. Mon-Fri, noon-5:30pm. "Miserere et Guerre," etchings by Georges Rouault. Through Sun/22.

**Upper Playground** 220 Fillmore; 262-0144. Daily, noon-6. "Six Sale," featuring Jeremy Rice, Richard Hart, Chris Pew, Lucian Moon, Nick Neubeck, and Jesse Hotchkiss. Through Thurs/19.

**Verba Buena Center for the Arts** 700 Howard; 468-8226. Call for hours. "The Apparitions," images from RJ Muna's book of photographs. Through Sun/22.

## Bay Area

**Pro Arts** 461 Ninth St, Oakland; (510) 763-4361. Wed-Sun, 11am-5pm. "Sugar 'n' Spice 'n' Everything Nice: Live, Loves and Legacies of Women of Color," various artists. Through Sat/21.

**Worth Ryder Gallery** 116 Kroeber Hall, UC Berkeley, Berk; (510) 642-9040. Tues-Fri, 1-4pm. "Bright Minds, Strong Voices: Art by California Children," works by K-12 students in the U.C. ArtsBridge program. Through Sat/21.

# stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

## theater

### Opening

**Apertura Modotti** Brava Theater Center, 2789 24th St; 392-4400. \$20-28 (previews \$12). Previews Wed/18-Fri/20, 8pm. Opens Sat/21, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through May 20. Ellen Gavin's play examines and celebrates the life of photographer and activist Tina Modotti.

**Dimly Perceived Threats to the System** Exit Theatre, 156 Eddy; 441-4913. \$12-17. Opens Fri/20, 8pm. Runs Fri-Sat, 8pm. Through May 26. Jon Klein's black comedy focuses on a dysfunctional family on the verge of cracking. **Dirty Blonde** Theatre on the Square, 450 Post; 433-9500. \$30-50. Opens Wed/18, 8pm. Runs Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, Through Sun/22).

**Finding the Sun and Life Under Water** Exit Theatre, 156 Eddy; 285-4319. \$15 (previews pay what you can; opening night \$25). Previews Fri/20, 8pm. Opens Sat/21, 8pm. Runs Fri-Sat, 8pm. Through May 26. Susannah Martin directs Edward Albee's *Finding the Sun* and Greg Land directs Richard Greenberg's *Life Under Water*.

## Bay Area

**Big Love** Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 647-2949. \$15.99-51. Previews Fri/20-Sat/21, Tues/24, 8pm; Sun/21, 7pm. Opens Wed/25, 8pm. See www.berkeleyrep.org for rest of schedule through June 10.

In Charles L. Mee's play, an adaption of Aeschylus's *The Suppliant Woman*, 50 brides-to-be run away to an Italian villa from the 50 brothers who are pursuing them.

**The Glass Tear and Slings and Arrows: Love Stories from Shakespearean La Val's Subterranean Theatre**, 1834 Euclid, Berk; Through Sun/22.

(510) 655-0813. \$10. Previews Thurs/19-Fri/20, 7pm. Opens Sat/21, 7pm. Runs Thurs-Sun, 7pm. Through May 5. The Shotgun Players present two contemporary plays performed by the actors of Black Box Productions.

## Ongoing

**Chess** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32. Thurs-Sat, 8pm; Sun, 2pm. Through Sun/29. In the light rock opera by Richard Nelson, chess is a metaphor for romantic rivalries, competitive gamesmanship, superpower politics, and international intrigues.

**Don't Make Me Look Too Psychotic** Barnum Place Theater, 50A Barnum; 986-4607. April 20-May 12, Sat, 3pm, \$15. Starting May 17: Thurs-Sat, 8pm, \$15-18. Extended through Sept 1. Violently unhealthy relationships are the driving force behind Bruce Pachtnam's hilarious solo show. Pachtnam developed this auto-biographical piece after dating a particularly incendiary woman. *Psychotic* is gut-burstingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

**Enrico IV** Geary Theater, 415 Geary; 749-2228. \$15-61. Tues-Sat, 8pm (also Sat and Wed, 2pm, except Wed/18); Sun, 2pm. Through Sun/29. With his seminal investigations of illusion versus reality, the public and the private mask, and particularly his use of theater as a metadevice to interrogate itself, there's scarcely a late-20th-century playwright whom Luigi Pirandello hasn't touched. Yet his appeal has remained largely opaque to many English speakers, given the stiff, academic translations he's received. American Conservatory Theater's current production of one of his strongest plays, in a new adaptation by Richard Nelson, takes a brave stab at revivifying this wildly influential but neglected playwright. The play's central character is a nobleman who has lived for 20 years under the delusion that he is an 11th-century Holy Roman emperor. Marco Barricelli is superb in the leading role, and in its strongest moments this production reveals Pirandello as a rich theatrical poet of love and loss. But even with his academic straitjacket removed, he emerges as a timeworn and deeply uneven playwright. (Rosenstein)

**Good Friday 13th Uprising ... Rising Up** Luna Sea Theater and Gallery, 2940 16th St; 863-2989. www.lunasea.org. \$9-15. Thurs-Sat, 8pm. Through Sat/28. The Luna Sea Women's Performance Project starts off their second annual Lesbian Playwright's Season with three plays exploring race and queerness.

**House of Lucky** Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822. \$8-30. Wed-Sat, 8pm; Sun, 2:30pm. Through Sun/29. Frank Wortham's solo show follows Harper Jones, a poet whose life revolves around drugs, alcohol, sex, and poetry slams.

Continued on page 90



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**stage  
calendar**

**theater, dance, spoken word,  
comedy & performance**

**Theater**

From page 89

**A Mother's Heart** *The Marsh*, 1062 Valencia; 826-5750. \$14-22. Wed-Sat, 8pm. Through Sat/28. Award-winning local writer Joyce Carol Thomas takes us through a lifetime of love, pain, regret, and joy between a mother and daughter. Martha (Marjorie Johnson) is a fierce but devoted mother to Sherrie (Marcie Henderson), and we see everything from Sherrie's childhood tangles and rocky adolescence to a happier maturity and finally a reversal of their roles as Martha ages. Thomas's ambition to cover so much ground is admirable, and it's a rare pleasure to see African American women's relationships portrayed onstage. Though the evening sinks under the weight of one schematic situation after another, Johnson and Henderson form a compelling bond despite the shaky script. (Rosenstein)

**The P.A. Cooley Show** *Theatre Rhinoceros*, 2926 16th St; 861-5079. \$15. Thurs-Sat, 8:30pm; Sun, 8pm. Through May 13. In his self-titled show, San Francisco actor P.A. Cooley plays a gay diva on a comedic television show.

**Queer** *ODC Theater*, 3153 17th St; 863-9834. \$18. Thurs/19-Sun/22, 8pm. See "Burroughs Sings," page 55.

**Rancho Grande** *Thick House*, 1695 18th St; 401-8081. \$10-20. Thurs-Sun, 8pm. Through May 13. Thick Description presents Eugenie Chan's play about a Chinese American girl's coming of age.

**Reconciled in the Book of Secrets (or How to Find Romania)** *A Traveling Jewish Theatre*, 470 Florida; 399-1809. \$22.50. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through May 6. Laura Simms performs in this play that recounts true events from her life.

**Richard II** *Venue 9*, 252 Ninth St; 289-2000. \$15-25. Thurs-Sat, 8pm (also Sun/22, 2pm). Through April 28. Shakespeare ETC presents a production of Shakespeare's historical tragedy about the young English king.

**Saturday Night Fever — The Musical** *Orpheum Theatre*, 1192 Market; 512-7770. \$32-73. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through May 6. The film was no cinematic masterpiece, but John Travolta's performance and director John Badham's realistic approach made its story of small Brooklyn lives and big dance-floor dreams a compelling tale as well as a seminal '70s cultural event. More than anything else, a Broadway version is an excuse for the resurrection of Bee Gees songs and flamboyant disco choreography. Thanks to director-choreographer Arlene Phillips and conductor Martyn Axe, this touring production delivers. Tony Manero (Richard H. Blake) and Stephanie Mangano (Jeanine Meyers) woo and wrestle their way through the nearly verbatim-from-the-film dialogue (upgraded to a PG rating) but come alive on the impressive set of the *Odyssey* 2001 dance floor. Blake, who has the

biggest boogie shoes to fill, does a particularly admirable job. This night on Disco Mountain may inevitably make a molehill out of the original drama, but it proves disco and Broadway were made for each other. (Avila)

**Shooting Porn** *Victoria Theater*, 2961 16th St; (510) 601-8932. \$25-30. Wed/18-Fri/20, 8pm; Sat/21-Sun/22, 7pm (also Sat, 10pm). Blake Harper and Jason Branch star in this steamy comedy based on Ronnie Larsen's doc about filming gay porn.

**Valparaiso** *Actors Theatre of San Francisco*, 533 Sutter; 296-9179. \$25. Thurs/19-Sat/21, 8pm. Don DeLillo returns to playwriting after a 10-year hiatus with this comedy about man on a mixed-up journey to Chile.

**National Dance Week**

April 20-29, various venues

**stage  
critic's choice:**

In its third year, San Francisco's organized observation of National Dance Week is no longer a novelty; it's nearly a Bay Area institution. The festival, whose theme this year is "Xtreme Dance," includes more than 300 free events and guarantees widespread stretching of both brain and butt muscles. National Dance Week's largest endeavor is "Open Dance Studio," which features classes that charge participants zero dollars: choose from yoga, ballet, modern dance of all types, hip-hop, ballroom, jazz, Butoh, flamenco, kathak, and beyond. If you don't know where to begin, show up at the opening event (Fri/20, noon, Yerba Buena Center for the Arts, 701 Mission, S.F.) for a demonstration of just how rich Bay Area dance has become. There are also numerous spectator activities: watch the Shipp Dance Theatre perform in stores, find out about San Francisco's Isadora from Mary Sano and her Duncan Dancers, talk with AXIS dancers about their new work by Stephen Petronio, and help celebrate the best of last year's dance at the "Izzie" awards presentation (Mon/23, 6 p.m., San Francisco Performing Arts Library and Museum, 601 Van Ness, S.F.). For more information or to receive a brochure, call (415) 835-3100 or go to [www.voiceofdance.com](http://www.voiceofdance.com). (Rita Felciano)



PHOTO: CHANCE BELLY DANCE PHOTO BY MARTY SOHN

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biggest boogie shoes to fill, does a particularly admirable job. This night on Disco Mountain may inevitably make a molehill out of the original drama, but it proves disco and Broadway were made for each other. (Avila)

**Watching Porn** *Phoenix Theatre*, 665 Geary; 359-0880. \$15-25. Thurs/19-Sat/21, 8pm.

Playwright and director Paul Mendoza explores what happens to a man obsessed with pornography in this dark, suspenseful drama. **Wife of Bath — The Musical!** *Shelton Theater*, 533 Sutter; (877) 4-CHAUCER \$5-25. Thurs-Sat, 8pm. Through Sat/26. Geoffrey Chaucer and Co. present this musical version of the Wife of Bath's, Friar's, and Summoner's Tales from Chaucer's *Canterbury Tales*.

**Bay Area**

**Action Movie: The Play** *Eighth Street Studio*, 2525 Eighth St, Berk; (510) 464-4468. \$7-12. Fri/20-Sat/21, 8pm. Impact Theatre's decidedly silly production tries to do for the action movie what Austin Powers did for the spy. A motley team of crime-fighting super heroes assemble to stop Kreegar, the most evil of villains, from, you know, taking over the world. Beyond this, the story consists largely of the introduction of one eccentric character after another and a strafe of one-liners that hits the mark about as often as bullets in an action movie (which, given the frequency of gunplay, makes up a respectable average). High-energy, kinetic, dare I say action-packed, the play sports all the impressive fight choreography (by director Christopher Morrison), good-guy/bad-guy repartee, and absurdly gratuitous violence film audiences cherish. The large and energetic cast deserves acclaim for its aplomb and kudos for its judo. (Avila)

**Floyd Collins** *Mountain View Center for the Performing Arts*, Castro and Mercy, Mountain View; (650) 903-6000. \$20-38. Tues, 7:30pm (no show May 1); Wed-Sat, 8pm (also Sat/21 and Sat/28, 2pm); Sun, 2pm (also Sun/22 and Sun/29, 7pm). Through May 6. See "Burroughs Sings," page 55.

**Hedda Gabler** *Berkeley City Club*, 2315 Duarant, Berk; (510) 843-4822. \$30. Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 13. Jon Robin Baitz's acclaimed new adaptation of Henrik Ibsen's classic play takes a bow in Berkeley. Baitz updates and Americanizes much of the language, stripping away its euphemism and formality. But although other productions of this version (one of which may find its way to Broadway next season)

have matched Baitz's ambitions with a refreshing new understanding of the characters, this Aurora Theatre Company presentation seems stuck in fairly one-note, conventional interpretations. Stacy Ross would seem a natural for the titanic title role, but her work is a disappointment; tightly constrained in the lovely armor of Anna Oliver's period gowns, she does little more than rattle the cage bars in the most premeditated way. Under Loy Arcena's unimaginative direction everyone seems to be dutifully hitting their subtextual marks. But this is essentially a *Hedda* we've seen many times before, more a 19th-century melodrama than a 21st-century tragedy. (Rosenstein)

**The Oresteia, Part One** Roda Theatre, Berkeley Repertory, 2015 Addison; (510) 647-2949. \$15.99-\$51. Thurs/Sat/21, Tues/24, 8pm; Sun/22, 2pm. See [www.berkeleyrep.org](http://www.berkeleyrep.org) for rest of schedule through May 6. Berkeley Rep is boldly opening its new 600-seat proscenium theater with Aeschylus's entire *Oresteia* trilogy, and the two mammoth undertakings are a beautifully considered match. The trilogy, presented in two parts in rotating repertory, opens with *Agamemnon*: the house of Atreus is mired in stygian gloom, its internal cycles of bloodshed only just beginning in the aftermath of the Trojan War. Aeschylus ain't easy, and Robert Fagles's translation preserves his ambiguity and density while adding some modern flourishes. Codirectors Stephen Wadsworth and Tony Taccone revel in the poetry even as they struggle to animate its often static nature. Their overall aim is clearly toward immediacy and humanity, yet the result (at least in Part One) often feels studied and ponderous. The newly dubbed Roda Theatre is marvelous, however, a vibrant space that manages to combine scale and intimacy. (Rosenstein)

**The Oresteia, Part Two** Roda Theatre, Berkeley Repertory, 2015 Addison; (510) 647-2949. \$15.99-\$51. Wed/18, Sun/22 7pm; Sat/21, 2pm. See [www.berkeleyrep.org](http://www.berkeleyrep.org) for rest of schedule through May 6. Berkeley Rep unveils *The Libation Bearers* and *The Eumenides*, the second half of Aeschylus's *Oresteia* trilogy, which now joins *Agamemnon* in rotating repertory. Where the trilogy's first play relies heavily on descriptions of past and future, the second and third are strongly rooted in onstage action, depicting Orestes' revenge on his murdering mother and his being hounded by the Furies. It's the trilogy's unique development from dark barbarity and domestic sorrow to sunlit forgiveness and civic responsibility that is at the core of Taccone and Wadsworth's interpretation, and it's the completion of that journey that helps to give Part Two an affecting resonance that Part One lacked. The evening's triumphant ending gets laid on thick; Taccone and Wadsworth try hard to deliver a pure post-ironic moment that doesn't quite convince. But Aeschylus' revolutionary, complex vision of the future auspiciously dedicates the company's new theater. (Rosenstein)

## dance

Jo Kreiter SomArts Theater, 934 Brannan; 934-1070. Fri-Sun, 8pm. \$18. With *Maybe Grief Is a Good Bird Flying Low*, Kreiter has taken a big step forward in giving formal expression to a feminism as physically powerful as it is spiritually gentle. In *Grief*, Kreiter purports to find out whether there is a particular way that women grieve. She makes a good case for the idea that there is, but the piece works not because of her concepts about who and what women are but because of the way she has imaginatively shaped those ideas. (Feliciano)

**National Dance Week** Venues around the Bay Area. (415) 835-3100 or [www.voiceofdance.com](http://www.voiceofdance.com). Fri/20-Sun/29. See Critic's Choice. **ODC/SF** Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS or [www.odcdance.org](http://www.odcdance.org). Wed, noon; Thurs-Sat, 8pm; Sun, 2pm. \$10-\$55. Judging from the energy exuded by ODC/San Francisco's 30th-anniversary-season performance, the company easily has enough momentum to keep going for another three decades.

Maybe it helps that the dancers — an exceptionally well-trained group with wonderfully distinct personalities — are decently paid and can count on a paycheck on a regular basis. Three of the season's five pre-

mieres were shown the first weekend: Kimi Okada's *Scrapbook (subject to change)* is a humorous look backward at ODC's history (the inclusion of ODC students' Dance Jam also sends the piece's trajectory into the future); Brenda Way's *24 Exposures*, though set to a rather odd score of Appalachian music, brilliantly juxtaposes stasis and hyperkineticism; and K.T. Nelson's *House of Cards*, which features a brilliant Felipe Sacon as a sinister maybe-madman who releases forces that escape his control. The

other new works in the series are Way's *Spectral Evidence* and Nelson's *How to Track a Hurricane* (Feliciano). **San Francisco Ballet** War Memorial Opera House, 401 Van Ness; 865-2000. Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2pm. \$12-\$110. The company performs Mark Morris's *Pacific*, Yuri Possokhov's *Magrittomania*, and Balanchine's *Symphony in C*. Friday evening (a "casual Friday" performance) boasts a tribute performance in honor of principal dancer Christopher Stowell, who is retiring

at the end of this season. Additions to the program include Balanchine's *Tarantella* and Helgi Tomasson's *Meistens Mozart*.

**Mary Sano and Her Duncan Dancers** Mary Sano Studio of Duncan Dancing, 245 Fifth St, Studio 314; 357-1817. Sun, 3pm. Free. Sano and dancers perform traditional Duncan choreography as well as new works by Sano.

## Bay Area

**University Dance Theater** Zellerbach Playhouse, UC Berkeley, Bancroft Way at Tele-

graph, Berk; (510) 601-8932. Fri-Sat, 8pm (also Sat, 2pm); Sun/22, 7pm (also Sun/29, 2pm). \$6-\$12. Through Sun/29. UC Berkeley's University Dance Theater performs two programs: works by faculty members Marni Wood, Anne Westwick, and Christopher Dolder; and a reconstruction of a Paul Taylor work by Mills faculty member Mary Cochran, and dances by David Wood and Dolder.

Continued on page 92

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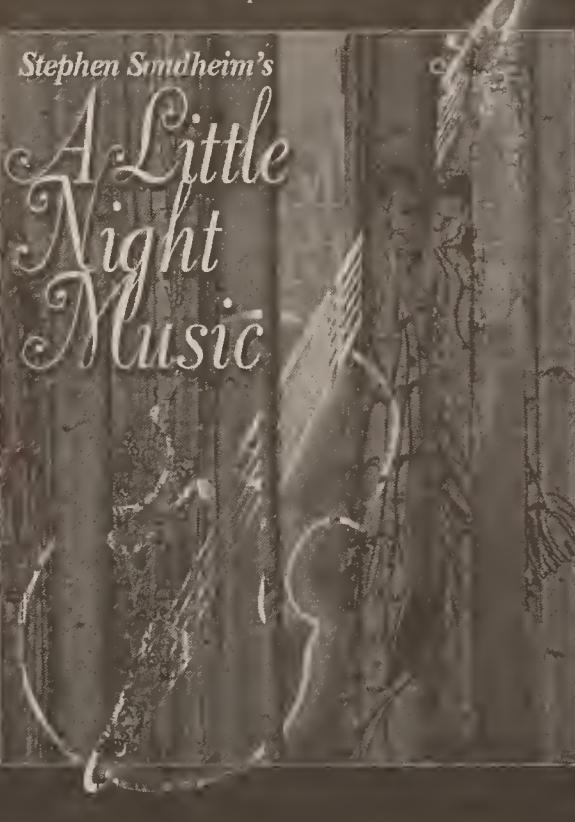
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From page 91

## performance

• 'Euphorium' Presidio National Park, Mason St, Bldg 920 (enter through the Crissy Field gate at Marina Blvd); 332-9454. Extended run: Wed/18-Thurs/19, 7-10pm; Fri/20-Sat/21, 7pm-midnight. \$12-15. Another beguiling conception from Chris

Hardman and the folks at Antenna, this virtual opium trip allows you (thanks to an infrared Walkman and a special helmet) to become Samuel Taylor Coleridge composing his classic "Kubla Kahn." (Rosenstein) 'The Good Person of Setzuan' The Lorraine Hansberry Theater, 620 Sutter; (415) 422-6070 or (510) 845-3332. Thurs-Sat, 8pm. \$10-15. Brecht's play is presented by the USF Fine and

Performing Arts Department and the San Francisco Sheriff Department's Resolve to Stop the Violence project in collaboration with Community Works and Soapstone Theatre Company.

'The Medea Project: Can We Get There by Candlelight?' Yerba Buena Center for the Arts Forum, 701 Mission; 978-ARTS. Fri, 8pm. \$5. Rhodessa Jones presents a theatrical performance on the subject of home.

Taiko festival AMC Kabuki 8 Theater, Post and Fillmore; 928-2456. Sat, 7pm. \$20-25. The Northern California Cherry Blossom Festival Taiko Committee presents performances by U.S. and Japanese taiko drummers.

'White Noise Radio Theatre: Thankless Jobs of the Apocalypse' Venue 9, 252 Ninth St; 289-2000. Sun, 8pm. \$7-10. Footloose presents this two-person satire starring Stephen T. Brophy and Lester Milton.

*MacArthur, Oak*; (510) 547-3195. Reading by Julia Vinograd, 7pm, free.

Thursday: Jon Sims Center for the Arts 1519 Mission; 554-0402. Ricardo Bracho and Tisa Bryant, 8pm, \$5-10. San Francisco State University Humanities Bldg, Room 408, 1600 Holloway; 338-1892. Poetry reading by Nicholas Samaras, 7:30pm, free. The Women's Building 3543 18th St; 338-2227. Ernesto Cardenal reads, 7:30pm, \$5-10 donation.

Friday: Bird and Beckett Books 2788 Diamond; 586-3733. Poetry reading by George Tsongas, followed by open mic, 7:30pm, free. Luggage Store 1007 Market; 255-5971. "Inside the Outside," poetry and performance on the subject of homelessness, 7pm, free. See 8 Days a Week, page 60. Pro Arts Gallery 461 Ninth St, Oakl; (510) 763-4361. Ohana open mic, 7:30pm, free.

Saturday: SomArts 934 Brannan; 252-4655. "The Third Annual San Francisco Youth Poetry Slam League Finals," 2pm, free.

Sunday: Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Maxine Hong Kingston and Fred Merchant read, 7:30pm, \$2 donation. Diesel, A Bookstore 5433 College, Oakl; (510) 653-9965. Poetry by Avery E.D. Burns and Eric Selland, 4pm, free.

Monday: Notes from Underground 2399 Van Ness; 775-7638. "Celebration of the Word," hosted by Jenine Powell and featuring Madeline Moore, 7:30pm, free.

Tuesday: Bird and Beckett Books 2788 Diamond; 586-3733. Poetry reading by Neeli Cherkovski, 7:30pm, free. Intersection for the Arts 446 Valencia; 626-2787. Francisco X. Alarcón and Francisco Aragón, 8pm, \$5. Mills College Rothwell Center, Faculty Lounge, 5000 MacArthur, Oakl; (510) 430-2236. Reading by Lisa Jarnot, 5:30pm, free.

Clock, page 103, and Movie Clock, page 104, for theater information.

## San Francisco International Film Festival

The 44th San Francisco International Film Festival takes place April 19-May 3. Venues are: Kabuki Theater, 1881 Post, S.F.; Castro Theatre, 429 Castro, S.F.; Palace of Fine Arts, 3301 Lyon, S.F.; New PFA Theater, 2757 Bancroft, Berk; Park Theatre, 1275 El Camino Real, Menlo Park. For tickets, call (510) 601-8923; for more information, call (415) 931-FILM or visit [www.sffs.org](http://www.sffs.org). All times p.m. unless otherwise indicated. See "Reel to Reel," page 47, for commentary.

## Thurs/19

Castro Center of the World 7.

## Fri/20

Castro Metropolis 7. Baise-Moi 10:15. Kabuki Adieu Philippine 4. The Vertical Ray of the Sun 6:45. The Deep End 7. Landscape 7:10. Maral 7:20. Startup.com 9:40. L'Amour, l'Argent, l'Amour 9:50. Daresalam 10. Gaea Girls 9:15. PFA Stranger Inside 4:30. The Big Animal 7. Dora-Heita 9:15.

## Sat/21

Castro Princes and Princesses 2. Our Lady of the Assassins 4. The Princess and the Warrior 7. Hedwig and the Angry Inch 10. Kabuki They Call It Spring 1. Maral 1:15. The Land of Wandering Souls 1:30. Lives 4. The Vertical Ray of the Sun 4:15. White Hunter, Black Heart 4:30. Maine-Ocean Express 6:30. Face 7. Kham 7:15. Lost Killers 9:30. "Loon In, Turn On, Drop Out" 9:45. Otesánek 10:15.

PFA The Festival 1. "Shirin Neshat Unveiled" 4. With Closed Eyes 7. Word and Utopia 9:15. Palace of Fine Arts Brief Encounters 6:30. Dashi Akol 9.

## Sun/22

Castro Treasures from a Chest noon. Simon of the Desert 2:30. "Magick Lantern Cycle" 5. Day for Night 9.

Kabuki Daresalam 12:45. Landscape 1. "Shorts in a Feature-Length World" 2:30. Devils on the Doorstep 3:30. The Deep End 4. "Shirin Neshat Unveiled" 5. Promises 6:30. They Call It Spring 6:45. Juan, I Forgot I Don't Remember 7. Dora-Heita 7. "Home/Remedies" 9:15. With Closed Eyes 9:30. Lives 9:45. The Circle 10. PFA The Babilée Mystery 1. Reef Hunters 3:15. Adieu Philippine 7. The Storm 9:30.

## Mon/23

Castro Cobra Woman 7. Double Suicide 9:15. Kabuki Promises 12:30. Startup.com 1. Kham 3. Dora-Heita 3:30. "Dark City Dames" seminar 6. With Closed Eyes 6:30. The Luzhin Defence 7. L'Amour, L'Argent, L'Amour 7. Face 9:15. Bird 9:30. The Storm 9:45. Lost Killers 10. PFA Treasures from a Chest 7. Otesánek 9:15.

## Tues/24

Castro "Yo La Tengo and Jean Painlevé: The Sounds of Silence" 7. The Manchurian Candidate 9:30.

Kabuki Daresalam 10a. Lost Killers 3:30. The Luzhin Defence 4. The Town Is Dark 6:30. Smell of Camphor, Fragrance of Jasmine 6:45. The Business of Strangers (Peter J. Owens Award presentation with Stockard Channing) 7. The Storm 7:15. Djomeh 9:15. Devils on the Doorstep 9:30. Adieu Philippine 9:45.

PFA "Camera Obscure" 7. Lives 9:15.

## Wed/25

Castro Reef Hunters 7. Calle 54 9:45. Kabuki The Big Animal 10a. One of the Hollywood Ten 1. Save Me 3. Keep the River on Your Right: A Modern Cannibal Tale 4. Word and Utopia 6:30. The Big Animal 7. Djomeh 7:10. Come Undone 7:20. Stolen Generations/Store Wars: When Wal-Mart Comes to

Continued on page 94

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## S.F. Int'l Film Festival

From page 92

Town 9:15. *The Weight of Water* 9:30. *Bronco Billy* 9:45. *The Town Is Quiet* 10. *PFA Kham 7. Ali Farka Touré: Springing from the Roots/The Spirit of Mopti* 9:15.

## Thurs/26

**Kabuki** Come Undone 3:30. *The Weight of Water* 4. *Keep the River on Your Right: A Modern Cannibal Tale* 6:45. *Pane e tulipani* 7. *Save Me* 7:10. *Happy Man* 7:20. *The Season of Men* 9:20. *Pariah* 9:30. *Camera Obscure* 9:45. One of the Hollywood Ten 10. *PFA Samia 7. Devils on the Doorstep 9. Palace of Fine Arts* *High Plains Drifter* (Akira Kurosawa Award presentation with Clint Eastwood) 7.

## Fri/27

**Kabuki** "Wee Worries and Wise Guys" 10a. Not Forgotten 12:45. *Werkmeister Har-*

monies

3:15. *The Season of Men* 3:45. *Southern Comfort* 4. *Werkmeister Har-*

monies

6:30. *The Land of Wandering Souls*

6:45. *The Road Home* 7. *Come Undone*

7:15. *Ali Farka Touré: Springing from the Roots/The Spirit of Mopti* 9:20. *Stranger Inside*

9:30. *Chop Suey* 9:45. *Save Me* 10. *PFA Wild Blue: Notes for Several Voices* 5.

## Sat/28

**Kabuki** "Wee Worries and Wise Guys" 11a. *Clouds of May* 12:45. *The Storm* 1:15. *Juan, I Forgot I Don't Remember* 2. *Divided Loyalties* 2:15. *Stranger Inside* 3:45. *Code Unknown* 4. *Chop Suey* 4:15. *The Babilee Mystery* 4:30. *Not Forgotten* 6:30. *Pariah* 6:45. *Home Movie* 7. *The Gleaners and I* 7:20. *Southern Comfort* 9:20. *American Saint* 9:45. *Brother* 10. *The Harem of Mme. Osmane* 10. *PFA My Mother Had Fourteen Children* 2. *The Endurance: Shackleton's Legendary Antarctic Expedition* 4. *Maine-Ocean Express* 6:30. Without a Trace 9:30.

## Sun/29

**Kabuki** The Festival noon. *Tangir* 12:30. *Not Forgotten* 1. "In Search of an Audience" seminar 2. *The Natural History of the Chicken* 2:15. *The Harem of Mme. Osmane* 3:15. *Don Quixote* 3:30. *Horse Thief* 4:15. *Diamonds and Rust* 4:30. *Clouds of May* 6:30. *My Mother Had Fourteen Children* 6:45. *Under the Sand* 7. "San Francisco Cinematheque: 40 Years in Focus" (Mel Novikoff Award) 7:15. *Wild Blue: Notes for Several Voices* 9:15. *Happy Man* 9:30. Without a Trace 9:45. "Toon In, Turn On, Drop Out" 10. *PFA Orouet's Way* 2. *Werkmeister Harmonies* 5:30. *The Season of Men* 9. *Park Princes and Princesses* 1:30. *Brief Encounters* 4. *The Road Home* 6:30. *The Big Animal* 9:30.

## Mon/30

**Kabuki** *Don Quixote* 10a. Without a Trace 1. *Happy Man* 3. "Digital Shootout" seminar 6:30. *Platform 7. Home Movie* 7:15. *Orouet's Way* (Cahiers du Cinema: Mel Novikoff Award) 8. *Samia* 9. *Virgin*

*Stripped Bare by Her Bachelors* 9:30. *American Saint* 10.

*PFA Chop Suey* 7. *Clouds of May* 9:15. *Park Under the Sand* 7. *Tangir* 9:30.

## Tues/1

**Kabuki** *Samia* 10a. *Gaea Girls* 1. *Platform 3. My Mother Had Fourteen Children* 4. *We Just Tellin' Stories* / *Big Mama* 6:30. *Virgin Stripped Bare by Her Bachelors* 6:45. *Sidewalks of New York* 7. *73 Model 7:10. *Werkmeister Harmonies* 9:15. *The Natural History of the Chicken* 9:30. *The State I Am In* 9:45. *Pale Rider* 10. *PFA Such Is Life* 7. *Peppermint Candy* 9:30. *Park They Call It Spring* 7. *The Festival* 9:45.*

## Wed/2

**Kabuki** *The Natural History of the Chicken* 10a. *The Endurance: Shackleton's Legendary Antarctic Expedition* 12:30. *The Babilee Mystery* 3:30. *Brother* 3:45. *Wild Blue: Notes for Several Voices* 4:30. "Digital Hollywood North" seminar 6. *The Harem of Mme. Osmane* 6:30. *Peppermint Candy* 6:45. *The Endurance: Shackleton's*

*Legendary Antarctic Expedition* 7. *Gaea Girls* 7. *73 Model* 9:15. *Stanley Kubrick: A Life in Pictures* 9:30. *Such Is Life* 9:45. "Shorts in a Feature Length World" 10. *PFA The Natural History of the Chicken* 7. *Platform 9.*

*Park Code Unknown* 7. *Without a Trace* 9:45.

## Tues/3

**Kabuki** *The State I Am In* 10a. "Youth or Consequences" 1. *Stanley Kubrick: A Life in Pictures* 3:30. *Such Is Life* 3:30. *Peppermint Candy* 4. *Samia* 7:15. *Orouet's Way* 8:30. *PFA Daresalam* 7. *Virgin Stripped Bare by Her Bachelors* 9:15. *Palace of Fine Arts* *The Claim* 7.

## Opening

**The American Astronaut** San Rafael native Cory McAbee stars in and directs this musical space western about a cowboy traveling through a surreal, kitchy galaxy. (1:34) *Balboa, Rafael*.

► **Beautiful Creatures** See Movie Clock, page 104. (1:42) *Lumiere, Shattuck*.

► **The Center of the World** See "The C-

word," online at [sfbg.com](http://sfbg.com). (1:37) *Att I and II, Embacadero*.

**Crocodile Dundee in Los Angeles** The comeback we have all been waiting for. (1:35) *Century Plaza, Emery Bay, Empire, Galaxy, Freddy Got Fingered* Poop king Tom Green cowrote, directed, and basically played himself, except in the movie he's not married to Drew Barrymore. (Run time not available) *Alexandria, Colma, Emery Bay, Stonestown, UA Berkeley*.

**The Low Down** Director Jamie Thraves aims to capture "real life" and put it right on the screen; the problem is, reality can be pretty boring. *The Low Down* concerns a group of twentysomething artists in North London.

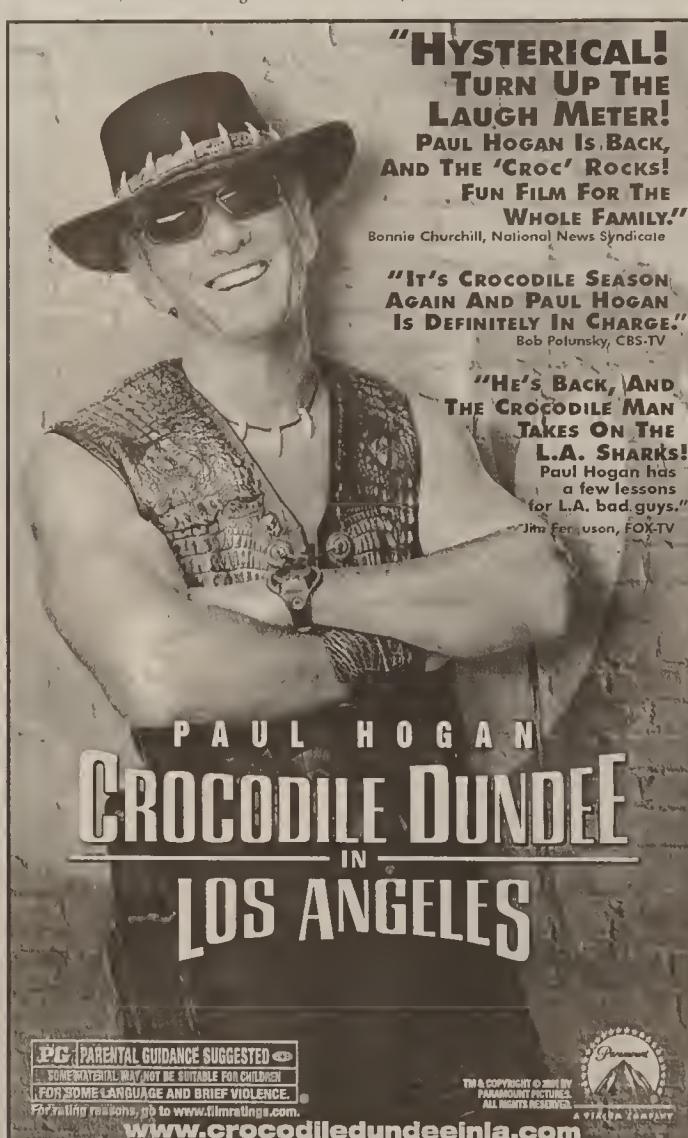
Nothing much happens: there are long rambling conversations between friends, petty squabbles at work, and a budding relationship between Frank (Aidan Gillen, from the British version of *Queer as Folk*) and Ruby (Kate Ashfield) that is fraught with misunderstanding. Startlingly realistic, *The Low Down* looks and feels like a home movie, a skillful act of artifice in itself. But none of these characters are terribly interesting and Thraves seems to scorn old-fashioned narrative drive. The point of this movie, assuming there is one, is never evident. (1:36) *Lumiere* (Mead)

**Night Waltz: The Music of Paul Bowles** Owlsey Brown's engaging documentary provides an unfamiliar angle from which to regard the famed U.S. expatriate author who died last year at age 88. Before he moved to Tangier and began writing such classic nihilistic fictions as *The Sheltering Sky* and *Up Above the World*, Bowles was a fast-rising composer at the center of New York City's artistic avant-garde of the 1930s and '40s. In addition to numerous works for classical ensemble, he also penned background music for Tennessee Williams's early Broadway triumphs, but subsequent literary fame rendered his abandoned musical career an obscure footnote. Many of those works weren't heard again for 50 years or more — and Bowles's delight at their revival (in a 1995 U.S. concert retrospective) infuses this film with a very different flavor from those adapted from his novels or the more troubling recent biographical doc *Let It Come Down*. (1:20) *Rafael, Roxie* (Harvey)

## Ongoing

**The Adventures of Joe Dirt** David Spade (who also cowrote the screenplay) plays a mullet-wearing, Lynyrd Skynyrd-listening janitor looking for the parents who abandoned him. While *Joe Dirt* shamelessly mocks white-trash culture, Spade is also saddled with making his walking-punch line character a sympathetic figure. Watching Spade negotiate this feat is the most compelling thing about this film, and *Joe Dirt*, with his goofy heart of gold and home-spun philosophy ("Life's a garden. Dig it!"), is oddly endearing. If Spade had abandoned all restraint, this might have been a really funny picture. (1:26) *Alexandria, Colma, Emery Bay, Galaxy, Grand Lake, Metreon, Shattuck*. (Mead)

**All Access** (1:05) *Metreon Imax*. *Along Came a Spider* This sequel to second-tier serial thriller *Kiss the Girls* may not



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**EAST BAY** Union City, Century 25  
Antioch, Regal Cinemas Deer Valley 16  
Berkeley, Renaissance Oaks  
Brentwood, Delta Cinemas  
Concord, Brenden 14  
Danville, Blackhawk Movies 7  
Dublin, Regal Cinemas Hacienda Crossing 20  
Emeryville, United Artists Emery Bay  
Fremont, Century Edimedine B  
Hayward, Mann Festival  
Livermore, EMMETT VINE  
Martinez, Signature Contra Costa  
Oakland, Signature Jack London Cinema  
Orinda, Renaissance's Orinda  
Pleasanton, Century 10  
Pittsburg, Brenden 16  
San Leandro, Century Bayfair Mall 16  
San Jose, Century Capitol 16  
Walnut Creek, Signature Festival  
**PENINSULA** Peninsula  
Pacifica, Seawall  
Redwood City, Century Park 12  
**SAN JOSE** Gilroy, Platinum 7  
Holister, Premiere  
Milpitas, Century 20 Great Mall  
Morgan Hill, Cinema 6  
Mil. View, Century Cinema 16  
San Jose, Century 10 Berryessa  
San Jose, Century 21  
San Jose, Century Capitol 16  
Santa Clara, AMC Mercado 20  
**VALLEJO** Vallejo, Century Cinedome

SEE DIRECTORY OR CALL THEATRE FOR SHOWTIMES  
(SPECIAL ENGAGEMENT - NO PASSES OR DISCOUNT TICKETS ACCEPTED)

San Leandro, Century Bayfair Mall 16  
San Jose, Century Capitol 16  
Walnut Creek, Mann Festival  
**PENINSULA** Peninsula  
Century Plaza 10, So. San Francisco  
Redwood City, Century Park 12  
**SAN JOSE** Gilroy, Platinum 7  
Holister, Premiere  
Milpitas, Century 20 Great Mall  
Morgan Hill, Cinema 6  
Mil. View, Century Cinema 16  
San Jose, Century 10 Berryessa  
San Jose, Century 21  
Vallejo, Century Cinedome

San Jose, Century Capitol 16  
San Jose, Century Capitol 20  
San Jose, Century Capitol 21  
**LARKSPUR** Larkspur  
Century Plaza 10, So. San Francisco  
**SAN RAFAEL** Pacific's Northgate  
**NORTH COUNTIES** Fairfield, Edward's Fairfield Stadium 16  
Napa, Century Cinedome  
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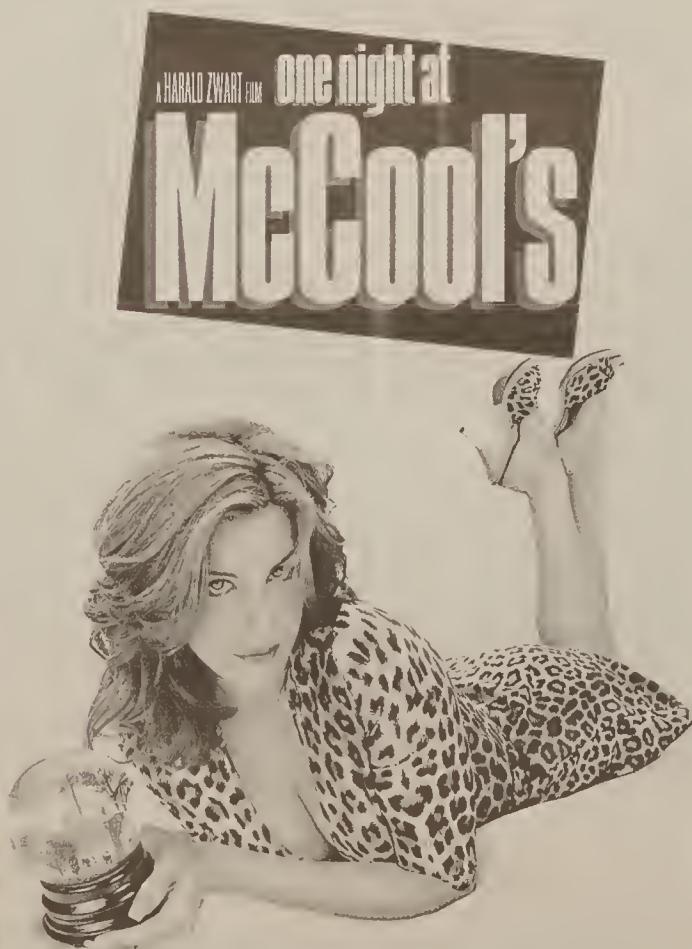
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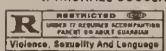
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### one night at McCool's entry form

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 Phone \_\_\_\_\_  
 Email \_\_\_\_\_

Names of ten friends you'd invite with you to Lisa's:

1 \_\_\_\_\_  
 2 \_\_\_\_\_  
 3 \_\_\_\_\_  
 4 \_\_\_\_\_  
 5 \_\_\_\_\_  
 6 \_\_\_\_\_  
 7 \_\_\_\_\_  
 8 \_\_\_\_\_  
 9 \_\_\_\_\_  
 10 \_\_\_\_\_

Winners will be chosen at random and notified by e-mail. One entry per person or household. Duplicate entries will be voided. No purchase necessary. Passes available while supplies last. 17 and older only for the movie screening and 21 and older only for the grand prize. Employees of the sponsors and their agencies are not eligible. No phone calls to the Bay Guardian or Lisa's, please!

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R / PG-13 / 104 min / Drama / Romance / Comedy / Directed by Sharon Maguire / Screenplay by Bridget Jones's Diary / Story by Bridget Jones's Diary / Music by Shirley Lynne

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**The Dish** In July 1969, all eyes were glued to the tube as *Apollo 11* sent the first men to the moon, a global event requiring a plan B. Hence the deployment of the southern hemisphere's largest radio telescope to humble Parkes, a midsize New South Wales burg. Sam Neill plays the telescope's principal resident-scientist whose rather casual work methods do not inspire confidence on the part of NASA's stuffy, by-the-book guest "consultant" (Patrick Warburton). The resulting discord, however, is nothing beside the coninations that grip the town's assorted crackpots, whiners, braggarts, and accidents-waiting-to-happen during this historic moment. Yet while this portrait of backwater bourgeoisie is often hilarious, director-coscenarist Rob Sitch casts it all in a sweet-natured haze of nostalgic affection. (1:41) *Albany, Embarcadero*. (Harvey)

**The Debut** Gene Cajayon's directorial, um, debut transfers John Hughes-ish condensed comic drama to a San Diego zip code, adds a slightly more complex and embattled variation of *The Wedding Banquet*'s intergenerational flavor, and sprinkles dance and sports sequences on top. The result is formulaic entertainment, distinguished by the not-so-minor fact that almost all the characters are Filipino American. *The Debut*'s wit doesn't rise above lines like "Mom's a player hater," and its wisdom is neatly packaged. But the choreographed sequences, which veer from Timkling stick-dancing to break-dancing battles, come to life in a way that Cajayon's screenplay doesn't. (1:30) *Century Plaza, Kaluhi, Metreon, 1000 Van Ness*.

**Enlightenment Guaranteed** When the wife of insufferable type A salesman Uwe (Uwe

Ochsenknecht) leaves him, he's reduced to a helpless, weepy mess. This burden is exactly what his brother, feng shui consultant Gustav (Gustav Peter Wohler), doesn't need. A New Agey sort, he's departing for Japan — where he'll throw himself into a Buddhist monastery's spiritual rigor — and, against all better judgment, takes Uwe along. Within hours of landing in Tokyo, the ultra-Deutschlanders find themselves utterly lost and stripped of cash, shelter, communication skills, and (for a while) each other. The contrast between stereotypically anal Teutons and Far East exotica seems pat at first, and West German writer-director Doris Dörrie does rely overmuch on plot contrivance. But *Enlightenment*, which finds Dörrie co-opting Dogma-style techniques, grows lighter in soul as its visuals and protagonists, too, learn to sit still. The film succeeds as a social satire of shallow self-absorption that wends its way toward a genuine, if still fallible, grasp of selflessness. (1:45) *Castro, Rafael, Shattuck*. (Harvey)

**Exit Wounds** (1:41) *Jack London, 1000 Van Ness*.

**Haunted Castle** (1:16) *Metreon Annex*.

**Heartbreakers** (2:03) *Century Plaza, Kaluhi, Metreon, 1000 Van Ness*.

**Himalaya** Eric Valli, the French director of *Himalaya*, is a *National Geographic* photographer who has lived in Nepal since 1983.

The narrative of his debut feature focuses on a village's two-week yak-packed caravan trek across the mountainous Dolpo region, an epic journey with a simple goal: to leave with salt and return with grain. An equally simple western or war-film trope — an intergenerational struggle for leadership — is at the center of the plot; elder chieftain Tinkle (Thinlen Lhondup) rails against and races

against younger upstart Karma (Gurgyon Khap). Thankfully, the other source of drama is the landscape, and the 35mm cinematography — by Eric Guichard and Jean-Paul Meurisse — isn't as reductive as the script. (1:44) *Balboa, Opera Plaza, Rafael, Shattuck, Huston*.

**In the Mood for Love** Set largely within a community of Shanghai émigrés in the delicately mannered but supercrowded Hong Kong of the early 1960s, Wong Kar-wai's *In the Mood for Love* is an ostensibly simple story about next-door neighbors Su Li-zhen (Maggie Cheung) and Chow Mo-wan (Tony Leung), who, upon discovering that their spouses are having an affair, narrowly escape having one of their own. The trademark of Wong's filmmaking is visual elegance — or rather, the way he and his collaborators, cinematographer Christopher Doyle and production designer-editor William Chang, alternate between elegance and exhilaration. *In the Mood for Love* slows things down, giving the viewer time to drink in Chang's extraordinary costumes and other time-stained eye candy. It also plays against the fact that the film's idea of 1962 is a state of mind, a network of social constrictions that forces its characters to survive on fragile decorum and illusory appearances, rather than plunging into the darkness of their desires. (1:38) *Four Star*. (Stephens)

**Josie and the Pussycats** Forget the sinister-record-company-plants-subliminal-messages-in-music plot (*Buck Rogers* did it better anyway) — this flashy paean to the Archie Comics girl trio owes it all to tube tops, platforms, body jewels, and glitter gloss. In the MTV-ready scenes in which Josie (Rachael Leigh Cook) and company (Tara Reid, Rosario Dawson) "perform," the film

cooks; other high points are supplied by faux-Backstreet clones Dujour (though boy-band parody is tired, it's still pretty funny here) and the almighty Parker Posey. Unfortunately, in the theater at least, you can't fast-forward through the glop in between. (1:35) *Century Plaza, Emery Bay, Grand Lake, Kaluhi, Metreon, 1000 Van Ness, UA Berkeley*. (Eddy)

**Just Visiting** The Americanized remake of France's highest-grossing film, *Les Visiteuses*, finds a noble 12th-century knight (Jean Reno) and his oafish assistant (Christian Clavier) magically transported to modern-day Chicago via a klutzy wizard's screwup.

Aided by a comely descendant (Christina Applegate), the duo try to find a way back to their own time and save the future royal lineage ... blah blah blah. This updated version shares the same principal leads, director (Jean-Marie Poiré, née Gaubert) and basic premise as the original, yet no one bothered to realize that, despite boffo box office, the source material wasn't that funny or clever the first time around. The same stale fish-out-of-water jokes (they think a toilet is a bath! Now, that's funny!) are recycled here, creating a sense of déjà vu dullness. American accent or not, *Just Visiting* proves that merde by any other name smells just as stinky. (1:28) *Colma, Emery Bay, Kaluhi, Metreon, 1000 Van Ness*. (Fear)

**Kingdom Come** In the little town of Lula, a close-knit African American community of hard-working, church-going folk, old "Bud" Slocumb has "passed on." His family arranges a service. The ensemble cast includes the stoic widow (Whoopi Goldberg), the responsible son (LL Cool J) and his sweet wife (Vivica A. Fox), and Bud's younger son, a luckless inventor (Anthony Anderson), and his ever-complaining spouse

(Jada Pinkett Smith). It also stars Loretta Devine as the "sanctified" sister, Darius McCrary as her wayward son, Cedric the Entertainer as a bumbling minister and Toni Braxton as a buppie who only seems to have it all. The entire cast is excellent, and the music by Kirk Franklin is literally divine. Family tensions supply the laughs, but *Kingdom Come* is ultimately about faith and forgiveness. (1:35) *Century Plaza, Emery Bay, Galaxy, Grand Lake, Jack London, Metreon, UA Berkeley*. (Mead)

**Me You Them** This Brazilian film about a woman living with her three husbands might be the cinematic equivalent of magic realism. There is realism (life in northeastern Brazil looks relentlessly hard, particularly for women) and magic (the extraordinary Regina Casé, who plays Darlene, the woman in question). *Me You Them* is based on a true story, and director Andrucha Waddington uses facts to spin a genuinely sweet, seductive fable. Never deceptive or manipulative, Darlene simply refuses to be constrained by the macho norms of her world; she's filled with a love of life she shares with all, and she's infinitely braver than any of her husbands. *Me You Them* is a celebration of the strength of all women. (1:47) *Balboa*. (Mead)

**Memento** Christopher Nolan's *Memento* takes its backwardness very seriously — its first image is also its final fade-out — and has a lot of fun doing so. Artfully deranged, it turns out to be the most entertaining American popcorn puzzler in ages: an occasionally violent but thoroughly infectious meditation on short-term memory, perpetual forgetfulness, and, uh ... what was I just saying? Leonard (Guy Pearce) can only hold

*Continued on page 100*

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True or False

**2) Headstones were originally used as a weight to prevent a vampire from escaping the grave?**  
True or False

**3) The pallor and coldness of a vampire's skin increases after a feeding?**  
True or False

All correct answers will receive a free pass for two, while supplies last. All entries will be placed in a Grand Prize Drawing to receive prizes courtesy of HOUSE OF MAGIC and PLANET HOLLYWOOD.

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**THE FORSAKEN OPENS IN THEATERS ON FRIDAY, APRIL 27TH**

## Ongoing

From page 99

onto memories for a couple of minutes, which is why he carries a Polaroid camera and is covered in tattooed reminders about the vicious incident that left him the way he is. Borrowing from the inherent confusions of film noir, Nolan's flair for fancy brainwork and insistence on impermanence force his viewers to

keep on their toes, to the point where not only do you question his characters and challenge their actions, you even begin to second-guess yourself. (1:56) *Embarcadero, California, Piedmont, Rafael (Stephens)*

**The Mexican** (2:03) *1000 Van Ness*. **O Brother, Where Art Thou?** (1:47) *Balboa, Four Star, Opera Plaza, Shattuck*.

**Pokémon 3** (1:33) *Colma, Kabuki, Metreon, 1000 Van Ness, Shattuck*.

**Pollock** A dim gallery of Actors Studio semi-star turns orbit first-time director and lead Ed Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. **Pollock's** presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's pace prevents sustained displays of passion, instead offering shorthand versions of events from Pollock's life; Barbara Turner and Susan J. Eshmiller's screenplay focuses on the relationship between Pollock and chief booster (and fellow painter) Lee Krasner (Marcia Gay Harden). A celebrity's critique of celebrity's effect on creativity, **Pollock** is a vanity project nonetheless. (1:57) *Albany, Clay (Huston)*

► **Requiem for a Dream** (1:42) *Opera Plaza*.

► **Secrets of Silicon Valley** It seems high time to begin the sobering work of evaluating the social consequences of California's latest gold rush, and Alan Smitow and Deborah Kaufman start the ball rolling with a shrewd doc centered on the work of two Silicon Valley activists. In East Palo Alto, Magda Escobar runs Plugged In, which offers computer training to low-income people. Resourceful and determined, she squeezes cash from the stingy nouveaux billionaires of Sand Hill Road. Meanwhile, in an HP assembly plant staffed entirely by temps, Raj Jayadev leads fellow workers in their demands for improved conditions. Smitow and Kaufman wisely eschew narration, letting their charismatic subjects do the storytelling; they also intersperse some revealing interviews with high- and low-tech execs in this absorbing, frequently humorous portrait of Silicon Valley's forgotten majority. (1:00) *Rafael (Avila)*

**Shadow Magic** A dramatization of the arrival of motion pictures in China, Ann Hu's new film simplifies cross-cultural complexities, a tactic that might have worked if **Shadow Magic** conveyed the exhilaration of discovery. But Hu's handsome, overly polite visual style — aiming to recreate the look of turn-of-the-century film sets rather than Beijing at large — can't overcome a script by five writers that provides five times the usual amount of clichés. Representing the West, a drunken Jared Harris blusters his way through inspirational declarations such as, "China doesn't need walls, it needs someone like you to carry this magnificence to the whole world!" The "you" he addresses is Liu (Xia Yu), a photographer's assistant whose heart belongs to Ling (Xing Yutie), the girl he can't have. Though **Shadow Magic's** male pair of film pioneers are socially maladjusted, the "magnificence" of their projections captivate audiences. The same can't be said for Hu's film, however: its nostalgia seems especially quaint during the reign of Dubya. (2:05) *Opera Plaza (Huston)*

**Someone Like You** Men really are animals — that's the premise of director Tony Goldwyn's rather weak romantic comedy based on Laura Zigman's novel *Animal Husbandry*.

Ashley Judd is cute as Jane Goodale, a producer on a daytime talk show who gets involved with her boss (Greg Kinnear). When she's dumped, Jane creates a theory to explain the treachery of men: it all comes down to biological imperative, and ethics

ain't got nothin' to do with it. Her roommate, Eddie (Hugh Jackman), provides further empirical evidence. Armed with this insight, Jane becomes a wildly popular sex columnist writing under an assumed identity. But the film's banter about relations between the sexes doesn't quite work, and the ending is trite and betrays all that went before. (1:33) *Century Plaza, Jack London, Metreon, Oaks (Mead)*

**Spy Kids** Famed indie director Robert Rodriguez (*El Mariachi*) has made a kids' movie, and most films for grown-ups should be this good. Antonio Banderas and Carla Gugino play former secret agents who abandon espionage to raise a family. Their kids, Carmen (Alexia Vega) and Juni (Daryl Sabara), are unaware of their parents' former careers and consider them completely uncool — until they emerge from retirement to battle evil genius Fegan Floop (Alan Cumming). When Mom and Dad are captured, it's up to the kids to launch a rescue mission. Armed with a variety of marvelous gadgets, the mini-spies learn to overcome their fears and to appreciate their parents. The visually delightful **Spy Kids** celebrates the value of family without resorting to the usual platitudes. (1:30) *Alexandria, Colma, Emery Bay, Jack London, Kabuki, Metreon, Oaks, 1000 Van Ness, Orinda (Mead)*

**The Tailor of Panama** Dapper English tailor Harry Pendel (Geoffrey Rush) has a thriving business in Panama, a beautiful American wife (Jamie Lee Curtis), a sizable debt, and ties to both past and present political regimes. Into his life walks the quintessential ugly Anglo-Saxon (a stirred-not-shaken Pierce Brosnan, très sleazy), a less-than-reputable British agent who deals in the currency of "information." Thus begins a series of spin cycles, double-dealings, and psychological tête-à-têtes that threaten to unravel Pendel's life thread by tenuous thread. Director John Boorman (*Point Blank*) is up to his old tricks again, throwing fragmentary cuts and subtle psychedelic asides into this otherwise faithful adaptation of John Le Carré's novel. Yet the filmmaker's style fits the old-school espionage tale like a good pair of pleated slacks; Boorman knows when to play smooth and when to apply a jagged edge. Other than a too-tidy resolution, this low-key suspense thriller is gripping enough to make any spy film lover come in from the cold. (1:49) *Cinema 21, Colma, Metreon, 1000 Van Ness, Orinda, Piedmont, Shattuck (Fear)*

**Tomcats** If you're forced to watch an entire movie with Jerry O'Connell and Jake Busey, you should be compensated with ample nudity. But alas, the only naked body parts we see in **Tomcats** are a fake lactating breast, Busey's nasty white buns, and a slip of an extra titty in one of the outtakes. In this latest cinematic attempt at lewd comedy, Michael (O'Connell) is a jockish womanizer who has a month to hand over \$51,000 to a Vegas casino boss, or else. Thanks to a stupid bet that rewards the last of five friends to remain single, Michael has a chance to live. His misogynistic buck-toothed pal Ryan (Busey) is the only one left in his way, but — with the help of Natalie (Shannon Elizabeth) — Ryan's sure to be next to wear the ball and chain. You can predict the rest. (1:32) *1000 Van Ness (Sarah Han)*

**Traffic** Give Steven Soderbergh credit for trying to grapple with a huge, nonfun issue (the war on drugs) on fairly populist terms. **Traffic** is an ensemble piece, and the plot threads improve the further they get from innocent victimhood: Luis Guzman and Don Cheadle are great as D.F.A. agents who get go-between Miguel Ferrer over a barrel and really enjoy rolling him around; Benicio Del Toro is a Mexican cop who lucks into bigger leagues of badness. The script does little more than quick-reference the war on drugs as a propagandistic decoy for governments with more important subterranean economic machines to keep us clinging away. Overall, **Traffic** is expansive in length, locational sprawl, and character clutter — but its blood pressure stays all too sensibly even. (2:20) *Balboa, Century Plaza, Metreon, 1000 Van Ness, UA Berkeley, Vogue (Harvey)*

**Wadd: The Life and Times of John C. Holmes**

The hero-worship of the first John Holmes documentary, 1981's *Exhausted*, directly inspired scenes from *Boogie Nights*. In fact, *Exhausted* should probably swap titles with Cass Paley's new *Wadd*: the former is a delusional love letter to hardcore, while the latter is an exhaustive but not (literally or figuratively) penetrative look at a man whose lucky 13 inches led him into trouble. Holmes was such a liar that all Paley can do is disprove his mythologizing. He does so by bringing forward previously silent figures, such as the star's first wife, a Christian recluse who tried, unsuccessfully, to keep Holmes from bringing his work home with him. A huge cast of porn figures provide a shorthand history, and Annette Haven takes the prize for the best description of the infamous cock: "a big, soft looth." Shifting back and forth between talking-head interviews and R-rated film footage (used, problematically, to illustrate descriptions of the "real" Holmes), *Wadd* is one long spiral downward; after beating a drug-related manslaughter charge, an HIV-positive Holmes went on to make more straight films and at least one gay one (topping Yale — the boyfriend of director Fred Halsted — who soon died) without informing his sex partners of his status. What a guy. His popularity is proof that some straight guys love to worship a big dick. (1:50) *Roxie (Huston)*

**The Widow of Saint-Pierre** Patrice Leconte's latest, *The Widow of Saint-Pierre*, takes place in 1850 on a small French-colonized island off the coast of Newfoundland. Neel Auguste (Emile Kusturica), a man sentenced to death, finds defenders in the Captain (Daniel Auteuil) and his wife, Madame La (Juliette Binoche). Ultimately, Madame La's pent-up passion for rehabilitating Neel places her husband in a sacrificial bind. Leconte's Cinemascope approach captures the grave splendor of Saint-Pierre's horizons and seascapes. But when this vastness threatens to dwarf the human drama, he resorts to lurching zooms and even a few spy's-eye iris effects: old tricks that never quite manage to breathe new life into well-worn art-house period-piece spectacle. (1:57) *Opera Plaza (Huston)*

► **You Can Count on Me** (1:32) *Embarcadero*.

## Rep picks

► **'America Becoming: A Charles Burnett Retrospective'** This week's films are *The Annihilation of Fish* (2000) with "Olivia's Story" (1999). *Yerba Buena Center for the Arts*.

**'Films By and For Teens'** The ongoing San Francisco Jewish Film Festival series presents movies made together by Israeli and Palestinian youth. The films chronicle the efforts of teens to forge friendships despite the almost insurmountable barriers — both political and physical — between them. The participants come to realize that "the enemy" are just kids very much like themselves. The program is sponsored by the Global Action Project to further the peace process, and the current climate in the Middle East makes these collaborative documentaries all the more poignant. (Run time not available) (Mead)

► **'Hidden Dragons: A Martial Arts Film Festival Celebrating 'Crouching Tiger'** The Four Star's festival showcases the *guang hu* flicks that paved the way for *Crouching Tiger, Hidden Dragon*. This week: *Dragon* (Lee, 1992), plus *In the Line of Duty 3* (Yuen and Wong, 1988). *Four Star*. ♦

Stephen Farber, MOVIELINE

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Claire Connors, GLAMOUR

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ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. Edith et Marcel (Lelouch, 1983) Tues, 7.

ASIAN ART MUSEUM 75 Tea Garden, Golden Gate Park; 863-3133. \$7. "Real to Reel: Buddhism and Film": Fearless (Weir, 1993) Fri, 7:30. Introduced by author Gretchen Ehrlich.

ASIAN PACIFIC CULTURAL CENTER 933 Ninth St, Rin 290; Oakl; (510) 869-4195. Call for price. Of Civil Rights and Wrongs: The Fred Korematsu Story (Fournier) Fri, • Panel discussion with filmmaker Eric Paul Fournier, subject Fred Korematsu, and Victor Hwang of the Asian Law Caucus accompanies film.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-5. "Open Screening" Thurs, 7-10. Bring short format work or segments (20 minutes or less) to share. Participants must arrive by 7. Radio Free Steve (Beesley, 2000) Fri, 8. Sci-fi road movie about a radio pirate on the run from the FCC. "Other Cinema": Accelerated Development: Santiago Alvarez (Wilkerson) Sat, 8:30. Documentary about Cuban filmmaker Alvarez.

CASTRO 429 Castro; 621-6120. \$4.50-7. Enlightenment Guaranteed (Dorrie, 2000) Wed, 2, 4:30, 7, 9:30. "44th San Francisco International Film Festival" Thurs/19-Wed/25. See First Runs.

CLAY THEATRE 2261 Fillmore; 352-0810. \$5-8.50. "Eight Tales of the Hero Quest: God, Guns, and Guts": Black Mask (Lee, 1996) Sat, midnight.

ELLEN ORISCOLL ADOITORIUM 325 Highland, Oakl; (510) 655-5552. Free. Sound and Fury (Aronson, 2000) Wed, 7.

EXPLORATORIUM 3601 Lyon; EXP-LORE. \$2.50-9. Before Mickey (Crafton, 1982) Sat-Sun, 2. Anthology of animated works.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$5-8. "Circa Now International Documentary Film Festival": Salesman (Maysles and Maysles, 1969) Wed, 7:30; Umbrellas (Corra, Weinbren, and Maysles, 1995) Wed, 9:30; Amargosa (Robinson, 1999) Thurs-Sat, 7:30; Jiang Hu: Life on the Road (Wu, 1999) Thurs-Sat, 9:30; Here We Are Waiting for You (Masagao, 2000) Sun-Tues, 7:30; Wonderland (O'Hagen, 1997) Sun-Tues, 9:15.

ISTITUTO ITALIANO DI CULTURA 425 Washington, Ste 200; 788-7142. \$3. "Pirandello: a celebration": Così è (se vi pare) (Cottafavi and De Lullo, 1974) Tues, 6. Filmed performance of play by Italian author Luigi Pirandello, in Italian.

MECHANICS' INSTITUTE LIBRARY 57 Post; 393-0100. \$5. "CinemaLit": Notorious (Hitchcock, 1946) Fri, 6:30. Discussion precedes film.

NEW COLLEGE THEATER 777 Valencia; 437-3421. Free. Dialogues with Madwomen (Light, 1994) Thurs, 7. Panel discussion with filmmaker Allie Light follows screening.

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Film 50: History of Cinema": Fallen Angels (Wong, 1995) Wed, 3. The Fourth Dimension (Trinh, 2001) Wed, 7:30. Trinh T. Minh-ha in person. "44th San Francisco International Film Festival" April 20-May 3. See First Runs.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. Himalaya (Valli, 2001) Call for times. Memento (Nolan, 2000) Call for times. Enlightenment Guaranteed (Dorrie, 2000) Call for times. Secrets of Silicon Valley (Sniotow and Kaufman, 2001) Wed, 7. Alan Sniotow and Deborah Kaufman in person. Night Waltz: The Music of Paul Bowles (Brown, 2000) Fri/20-Thurs/26, 7:15. Owsley Brown in person Sun/22. "Short and Sweet: Short Films from Germany"; "Politics? Politics!" Sat, 2; "Tricky



Germany!" Tues, 7. American Astronaut (McAbee, 2001) Sat, 9. Cory McAbee in person. Special screening, \$8-10.

RED VIC 1727 Haight; 668-3994. \$3-6.50. One Day in September (MacDonald, 1999) Wed/18, 2, 7:15, 9:15. Wonderwall (Mascot, 1968) Thurs, 7:15, 9:15. Imagine: John Lennon (Soit, 1968) Fri, 7:15, 9:15. Magical Mystery Tour (Harrison, Lennon, McCartney, and Starr, 1967) Sat, 2, 4, 7:15, 9:15. A Great Day in Harlem (Bach, 1994) Sun, 2, 3:45, 5:30, 7:30, 9:15. Jazz on a Summer's Day (Stern, 1959) Mon, 7:15, 9:15. A Time for Drunken Horses Tues/24-Wed/25, 7:15, 9:15 (also Wed/25, 2).

ROXIE 3117 16th St; 863-1087. \$3-7. Wadd: The Life and Times of John C. Holmes (Paley, 2000) Wed-Thurs, 7, 9:30 (also Wed, 2, 4:30). Night Waltz: The Music of Paul Bowles (Brown, 2000) Fri/20-Thurs/26, 6, 8, 10 (also Sat-Sun, Wed, 2, 4).

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 822-2885. \$4-7. The Hart of London (Chambers, 1970) Thurs, 7:30.

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "Saving the Earth": Butterfly (Wolens, 2000) Thurs, noon. Documentary about environmental activist Julia Butterfly Hill.

WHEELER HALL UC Berkeley, Berk; (510) 642-7511. \$5. Wave Twisters: The Movie (DJ Qbert, 2000) Sat, 7.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "America Becoming: A Charles Burnett Retrospective": The Annihilation of Fish (2000) with "Olivia's Story" (1999) Fri, 8. "Chumps and Superstars: Three Takes on Pro Wrestling": Hitman Hart: Wrestling with Shadows (Jay, 1999) with "The New Life," "La Baguette," and "BB" (all Jones, 1996-2000) and "The Minneapolis Wrestling Club" (Lightfoot, 1999) Tues-Sun, noon, 3:05. Through May 6. ♦

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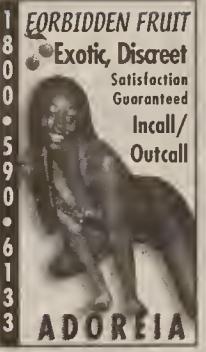
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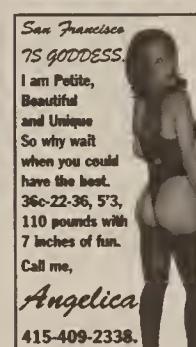


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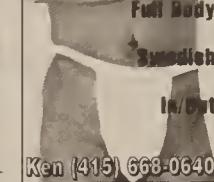
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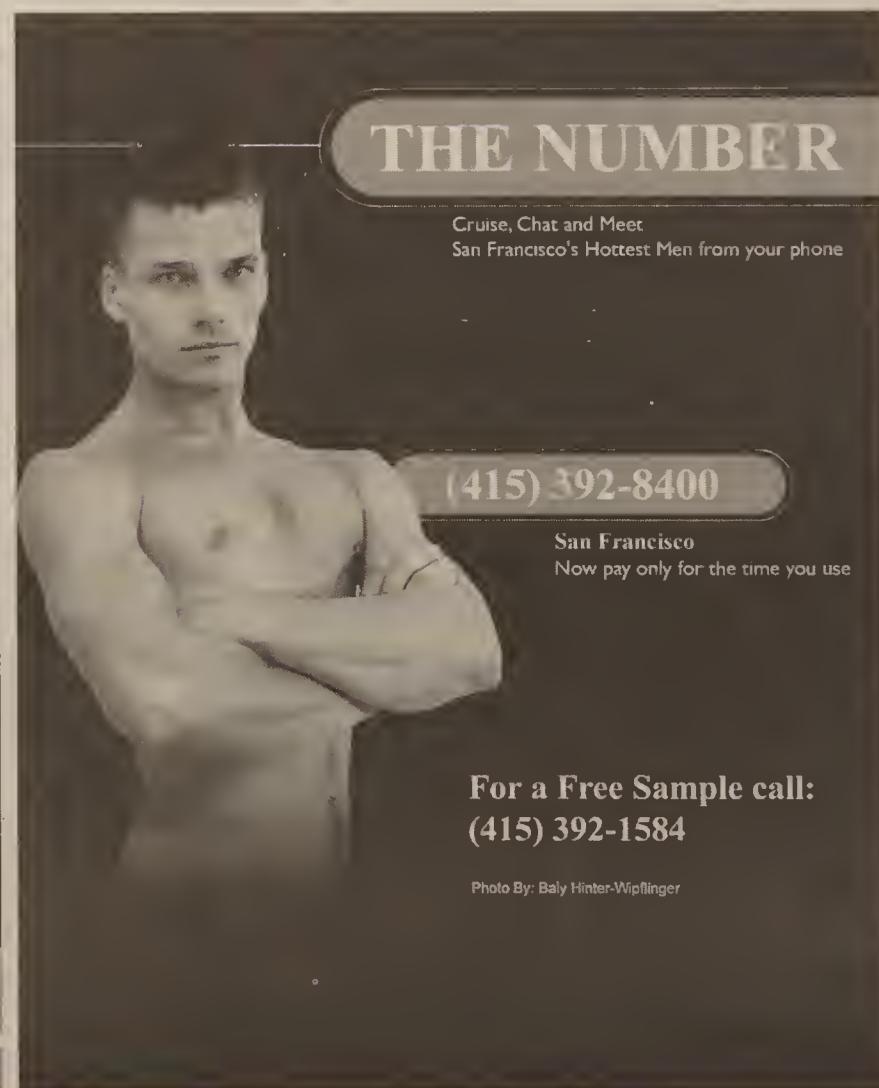
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**MEN** SEEKING **WOMEN**

This is Judith. I'm a 21 yr. old, Asian female. I have short, dark-brown hair & dark-brown eyes. I'm 5' tall & weigh 104 lbs. I'm ecstatic that I'm gaining weight. I'm looking for someone I can click with intellectually. What I mean by that is something that's not going to involve anything sexual. If this sounds like you, then leave me a message. **Box 14103.**

My name's Melissa. I'm a 20 yr. old, single, white female. I'm 5'7" with have short, brown hair & hazel-green eyes. I'm fun, smart, intelligent, talented, charming, outgoing & spontaneous. I love movies, long walks on the beach & moonlit nights. I'm looking for a guy between 20 & 30 yrs. old. I want someone who's intelligent, talented, charming, knows how to treat a lady well & how to treat her with respect. I'm looking preferably for a non-smoker & a non-drinker. **Box 11506.**

This is Terry. I'm 5' tall & weigh between 125 & 130 lbs. I have auburn hair, brown eyes & am medium-built. I'd just like to meet someone to share some time with. I want to meet someone in their 50's only. I have a variety of interests. **Box 1047.**

I'm a single, black male. I'm 6' tall & weigh between 230-240 lbs. I'm thick in all the right places. I'm a fit individual. I enjoy working out. I enjoy outdoor activities. I also enjoy wining & dining. I'm a free-spirited, fun-loving guy. I'm looking for a nice, intelligent lady who's looking for someone to spend some time with, get to know & have some fun with. **Box 4886.**

I'm a single, available, attractive, 28 yr. old male with a muscular build. I don't drink, smoke or do drugs. I'm independent, dependable, outgoing, down-to-earth & have a great sense of humor. I'm very kind, caring & considerate. I'm also very loyal, very romantic & very passionate with the right person. I want a very nice, intelligent, mature, attractive, fit, young lady to share life with. **Box 2748.**

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**CREATIVE SPIRIT**

Spiritual, health conscious SF, artist, into nature walks, movies, museums. Desires to meet SM, 40+. **79813**

**EBONY GODDESS!**

Beautiful, outgoing, intellectual, Phi student. Stunningly, traffic-stopping looks. Seeking generous gentleman for fine dining, shopping, and wild times. No strings. **79814**

**ATTENTION**

Anyone who would like to have an interesting evening, please call. **79815**

**CAN I SPOIL YOU?**

Voluptuous female, 33, long auburn hair, seeks articulate, employed SM, 25-45, who likes dancing, reading, swimming, movies, walks on beaches. Possible LTR. **79606**

**ATTENTION**

Anyone who would like to have an interesting evening, please call. **79815**

**LOOKING FOR SOMEONE SPECIAL...**

Nice lady desired by imaginative international gentleman, 40, professional (lived throughout Asia). Seeking sensitive and intimate monogamous relationship. Let's share nature, art, travel, wine...? **79836**

**SMALL AND SPICY!**

Petite, original, unique, sensuous, attractive SWF, S1, N/S, seeks affectionate, mature, keen, witty SM, for friendship, possible LTR. **79797**

**IRISH LATINA**

Voluptuous SF, 3B, red/green, seeks communicative, romantic, sexy, large SM who I can feel comfortable with. **79806**

**CARMEL-TANNED AFRICAN BEAUTY**

Desirable, feminine, youthful, petite, educated, personable, internationally and multicultural diverse, with a quality lifestyle, seeks gentleman for friendship, possible long-term companionship, 38-50, 5'8", honest, responsible, compassionate, well-groomed, physically fit, health conscious, educated, racially and ethnically diverse, confident, independent thinker, nsk-taker, financially successful, N/Drugs, N/S, light drinker. **79874**

**FIT ASIAN PROFESSIONAL...**

With looks and substance, seeks lifetime partner: a DWPMS, 40s, fit, N/S, O/D-free, who is ready for a meaningful future. **79733**

**SEXY TRIPLE OS...WANNA TASTE?**

BF, S'2+, 14Sibs, 44DDO, 29-36, beautiful chocolate skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? **79665**

**JEWISH CNER TYPE**

SO, seeks financially secure, tall SWM, S0-60, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. **79487**

**DANCE WITH ME**

Petite SF, 54, blonde/blue, seeks experienced partner only, 4S+, with passion for dancing. **79673**

**IMPRESSIVE BEAUTY**

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **79465**

**BEARDED WILD MAN WANTED**

Unshaven, beautiful, sexy, wise, artistic, musical SF, 5'9", 155lbs, seeks bearded, possibly long haired, erotic, healthy, SM, under 40, N/S, N/O, feminist friendly. **79555**

**PARTY DOGS ONLY**

Fun, outgoing, laid-back, slim, busty SWF, late 30s, accustomed to being spoiled by SWM party dogs with similar interests, open-minded, non-judgmental, responsible like me (part time job M-Th), smokers, drinkers, partiers, welcome to plan a wild a wild! **79642**

**ENIGMATIC SHY FLIRT**

Interesting, educated, cute, sensual SF, 29, N/S, seeks smart, humorous, dreamy guy, 18-30, with big heart and spontaneous nature, for friendship, possible LTR! **79861**

**LIFE'S ADVENTURES**

Sexy, smart, strong, successful SF, S'1, 126lbs, adventurous, athletic, fun, spiritual, stylish (Bebe or Bauer), well-traveled, addiction-free, great communicator, into salsa/jazz, cooking, great food. Seeking same in a tall, dark, and handsome package, 32-42, race open. **79854**

**CAPRICORN**

Beautiful, intelligent, sexy SWF, 3B, seeks tall SWM, 39-50, with blue or green eyes, spiritually aware, good lover, looking for special to share life/soulmate. **79871**

**IN-CON-CHEV-ABLE!**

BF, dyed/pierced alterna-chick, seeks cool fun great friendships, or a fantastic, fun, crazy, romantic connection with one in a trillion! **79861**

**RADIANT, RETRO REDHEAD**

SWF, youngish SO, S'4", fit, slender, very attractive, self-sufficient, straightforward, good-hearted, affectionate, playful, humorous, at home in blue jeans, by no means a square or a freak, enjoys outdoors, flea markets, rock and roll, movies, cooking, hiking, camping, laughing, conversation. **79827**

**"OUTLAW" BRIDGE**

Alternate fourth(s), 22-SS, sought for 20 year on-going Thursday night college-style game. Sense of humor essential. Enjoyer of music, politics, and travel appreciated. Rusty ok. **79822**

**QUALITY WOMAN**

Petite, sexy, intelligent, 8F, 30s, likes music, sports, traveling. Seeking WPM, financially secure, for sensual, monogamous relationship. Must be D/D-free. **79804**

**ABSURD WRITER GIRL**

Foxy SWF, 34, N/S, enjoys books, food, music, outdoors. Seeking

dangerously intelligent SWM, 28-38, smashy-smashy art boy for hilarity, solace, moonstruckness, possible LTR. **79886**

**CASTING CALL**

Comely JPF, European sensibility, eight-year-old understudy, seeks

dangerously intelligent SWM, 28-38, smashy-smashy art boy for hilarity, solace, moonstruckness, possible LTR. **79423**

**LET'S GET INTERESTING**

Sexy BWF seeks Black gentleman for oral adventures! I'm married and meet with husband present (you're only). Not looking for love, just fun! Be real. **79247**

**FULFILL LING A FANTASY**

BF seeks two males to fulfill a fantasy of being with two guys at the same time. **79189**

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Extremely hardo, kinky, freaky, wild DBM, 36, S'11", 21Sibs, black/brown, enjoys oral sex, massages, being licked from top to bottom, doggy style position. Seeking female. **79215**

### CURE FOR SPRING FEVER

Sought by tall, fit, educated SWM in Palo Alto seeks research assistant in SWF, SO+, S'5+, . **7786**

### LOOKING FOR ADVENTURE

Horny, young Irish male seeks attractive, horny female, 18-35, for sex, drinks, and fun! **79967**

### WHITE BOY ORAL TOY ...

seeks BF. Let this white boy bury his head between your legs until you cum again and again. No reciprocation required. **79950**

### MARRIED? LONELY?

Tall, handsome, playful, understanding WM, 3B, seeks like-minded woman for safe, discreet, erotic relationship. Delightful rendezvous location. Let's embrace what we need. **79219**

### LOVE YOUNGER MEN?

Fun, adventurous, open-minded SPM, 29, N/S, enjoys the arts, traveling, intelligent conversation, bicycling, hiking, tennis. Seeking open-minded, free-spirited SWF, 40+, for romance, friendship, possible LTR. **79450**

### OLDER WOMAN WANTED

Cute, boho, witty, charming, affectionate SWM, 3B, S'7+, 140lbs, brown/blue, seeks older woman, 40+. Open to all types. **79938**

### I DOUBLE DOG DARE YOU...

Eclectic, electric, low-maintenance, multi-talented SWM, 39, S'2+, 180lbs, emotionally and financially secure. Seeking strong, feisty, smart SF, 26-37, for friendship first, possible LTR. **79904**

### ASIAN WOMEN APPLY HERE:

Educated, fit, honest, considerate SWM, 32, non-smoker, enjoys sports, hiking, tennis. Seeking safe, discreet, erotic relationship. For similar lady to kick it with hopefully do the thing. **79915**

### FANTASY DANCE?

Attractive, light-skinned, freckled, educated, employed SM, 20, S'3+, 220lbs, pierced tongue, goatee, tattoos, seeks a female to kick it with hopefully do the thing. **79904**

### SWM SEEKS BUSTY SWF

SWM, 47, San Francisco homeowner, with plenty of free time, who loves voluptuous, busty woman under 200lbs. Long hair plus. **79881**

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## AN UNPRETENTIOUS BEAUTY

### MODEL'S COSMETIC SURGEON

said I'd look 15 years younger... Bust, slender, extremely sensual, dark-eyed SWF, feels 20, trapped under the slight "weathering" of 40, seeks SWM, philanthropist. **79488**

### IS THIS YOU?

Dateless Diva, 28, seeks fun, intelligent, sparring partner. Young urban professional diva of color, loves hip hop. Seeking charming, fun, art/music-loving man of color, 28-35. **79216**

### JUST ME

Shapely DBF, 49, S'4", 150lbs, brown/brown, light complexion, enjoys sun, spring and summer, walks in parks, picnics, beaches. Seeking male, similar age and interests. **79321**

### SWEET AND SHY

Curvy, shy, warm, outgoing, gentle, peaceful SF, 49, S'4", 135lbs, brown/brown, with fun sense of humor. Likes art, dancing, reading. Seeking a man who can laugh at himself. **79323**

### 68 YEAR-OLD GEMINI

SF seeks tall, older black male who is interested in travel. **79207**

### FULFILL LING A FANTASY

BF seeks two males to fulfill a fantasy of being with two guys at the same time. **79189**

### IN SEARCH OF MUSE...

To develop an ongoing photographic relationship that will capture your essence and beauty. Be naturally beautiful inside/out, 18-40ish, with an open mind. **79951**

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**KINO, FUNNY, BASICALLY NORMAL**  
SWM, 43, with Herpes, good values nonetheless, seeks similar SPF, under 47, in shape, San Francisco resident. Spring is here. Let's talk. **29887**

**I NEED A FREAK**  
Athletic, attractive, versatile SWM, 26, 5'11", 175lbs, goatee, shaved/blue-green, great stamina, oral expert, seeks happy, beautiful, young woman. **29826**

**MIGHT AS WELL BE ON MARS**  
SWM, 32, long black hair, new to area, enjoys clubs, beaches, city exploring, dining. Seeking outgoing, outgoing SPF under cover, girl for rock-n-roll, crazy nights, possible LTR. **29814**

**ADVENTUROUS**  
Attractive WM, 43, likes 8-life Holiday, Preston Sturges, Rambaud, Jimi Hendrix, Fort Bragg, Yuba River. Seeking attractive, honest, sensuous, adventurous, open-minded female companion. **29892**

**ATHLETIC THINKER SEEKS...**  
compliment. SAM seeks SF who's passionate about her interests. I like running, mountain biking, movies, talking and dancing to the wee hours. How about you? **29877**

**CANT GET ENOUGH**  
Outgoing, attractive, eager WM, 25, wants to satisfy the desires of all woman, age/race unimportant. **29894**

**SEXY WOMAN?**  
Athletic HM, S'10", 145lbs, delivery driver, father of two, base ball coach, loves sports, salsa dancing, music. Seeking disease-free female for intimate encounters only. **29880**

**GUTE AND OUTGOING**  
Fun-loving, ambitious WM, 34, S'11", 200lbs, business owner, loves bicycling, exercising, people. Seeking quiet, exciting, fit, healthy SH/AF to stimulate my mind for casual relationship. **29890**

**MY SWEET LADY**  
Tall mate, 6'4", 220lbs, great shoulders, goatee, outdoors type, satellite technician, loves hiking, reading, swimming. Seeking honest, confident female for friendship and serious relationship. **29898**

**PLUS-SIZED WOMAN**  
Kind, understanding, romantic, San Francisco-born HM, S3, 5'8", 175lbs, seeks romantic affair with full-figured WF. **29901**

**MYSTIC**  
This SWM, 45, S'7", 150lbs, mystic poet, muse, musician, pacifist, and vegan, seeks similar genius. **29841**

**CITY OR COUNTRY**  
Truthful, positive, optimistic, educated WM, 33, N/S, no children, seeks a down-to-earth, non-nonsense, straight-shooting woman, 28-33, who tells it like it is. **29869**

**ROSWELL13 IS HOW I FEEL**  
SACM, 28, 5'10", black/brown, occasional smoker/drinker, no children, seeks female, 18-30, 5'6"-6'3", for relationship. **29870**

**MUSCULAR & ATTRACTIVE**  
Good-hearted SJPM, 40, S'9", great sense of humor, seeks attractive, curvaceous, kind, sensuous lady, under 43. **29874**

**MALE-FEMALE SEEKS WOMAN**  
Bright, attractive, compassionate, non-surgical transgendered male-female, enjoys *en femme* private and public. Value masculine as much as feminine. Ready for relationship, friendship, correspondence. **29858**

**HEY YO!**  
SM, 6'2", 185lbs, N/S, no children, enjoys rock-n-roll, hockey, bar-hopping. Seeking attractive SWF, 21-29, for friendship. **29859**

**IN TIME**  
Marriage-minded professional, S'8", seeks LTR with educated European lady, 25-45. **29862**

**NEW KIND OF SWING**  
Single dad, financially secure, looking for bisexual partner, like me, for light S&M and safe sexing. Likes dance, run, massages, beach. **29866**

**SEEKING ARTSY TYPE**  
Tall, good-looking, smart, built, creative SWM, 30s, values friend-ship, seeks similar arts-oriented SF, 18-38. **29853**

#### SERIOUS SOUL WORK

Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, and community. **29792**

#### SYMBIOTIC RELATIONSHIP

Handsome, intelligent, tall, athletic man offers charm, conversation, entertainment, healing sex appeal, psychic readings, and more to a special, generous woman. **29046**

#### LOOKING FOR FUN

Separated ACM, 40, S'8", black/brown, athletic build, N/S, occasional drinker, seeks female, 25-40, S'5-7", San Mateo area, for friendship. **29843**

#### PERVERSE PUG PAGAN

Erotic priest desires passionate playmate (partner?) for sacred acts of love and pleasure. Me: 30s, tall, bushy, handsome, bright, intense. You: 21-40, sensual, attractive, non-monogamous. **29844**

#### MAN FOR ALL SEASONS

Smart, athletic, handsome, financially secure, kind SWPM, S'11", likes outdoors, environmental/social issues, great conversations. Seeking beautiful, well-educated, adventurous, slender, athletic, financially/emotionally secure SF, 33-43. **29831**

#### LOTS OF LOVE TO GIVE...

haven't found enough. Very talkative, sociable, hip, attractive SWM, 33, S'8", 170lbs, athletic build, blond/green, surfer type, business owner, no kids, seeks strong-willed, accepting, nice, friendly SWF, 26-32, for LTR. **29809**

#### SEEKING ASIAN WOMAN

Fit SWPM, 6', seeks SF to explore a passionate and sensual relationship. I am here to please you. **29829**

#### SEEK SINGLE BLACK FEMALE

Fit, attractive, fun, successful SWPM, 41, blond-white/blue, seeks slim/medium build, 32-42, for serious relationship only. Children ok. **29830**

#### FUN & MORE

Fit, attractive married WM, 47, extremely talented lover, masseur, conversationalist, seeks attractive, fit, W/AF for discreet adventures. **29855**

#### LOOKING

Attractive, humorous, intelligent SWM 50, enjoys outdoors, progressive politics, food, and good conversation. Looking for woman, 40-52, for LTR. **29812**

#### SEXY, HANDSOME ONE

PM seeks slim, attractive WF, who is playful, intelligent, classy. Seeking LTR with right one. Must love dogs, music, outdoors, good food. **29827**

#### BEAUTIFUL ASIAN GIRLFRRIEND

Multi-millionaire investor. Fit, youthful, handsome SWPM, 6', 180lbs, blonde/blue, artist and romantic. Seeking beautiful, slim, affectionate SF, under 32, for the best of everything. **29839**

#### I DOUBLE DOG DARE YOU...

Eclectic, electric, low-maintenance, multi-talented SWM, 39, 6'2", 180lbs, emotionally and financially secure. Seeking strong, feisty, smart SF, 26-37, for friendship first, possible LTR. **29874**

#### IF SPANKING...

has positive associations in your secret fantasies, if you're female, 20s-40s, thin/medium build, attractive, calls this handsome SWM, 30s, PhD, interested in literature, art, film. **29834**

#### RENAISSANCE MAN...

44, writes music, oil paints, hikes, bike rides, loves ethnic food/films, physical science, seeking babe with healthy libido, ready for adoring man. **29771**

#### ENJOY KISSING

DWM, 47, 6'2", 195lbs, brown/brown, enjoys movies, gym, gardening, antiques, dining out, ocean walks. Seeking attractive, sincere, affectionate, fit SW/HF, 30-40, for friendship, romance, LTR. **29787**

#### DON'T PASS THIS UP

Good-looking fit, SWM, 40, 6'2", 185lbs, seeks younger, attractive, fit SF, 20-35, for casual dating possible LTR. **29775**

#### GROOVY GUY ISO GROOVY GAL

SWM, 28, 5'11", 150lbs, brown/brown, enjoys coffee, theater, dining out, movies, music. Seeking SF, 18-21, with similar interests, for friendship, possible LTR. **29738**

#### LOOKING FOR FUN

Attractive, bi-racial SM, 28, 6'2", 185lbs, enjoys rock-n-roll, bar hopping, hockey. Seeking SWF. **29762**

#### SEEKING SOMEONE NICE

SM, 23, seeks SF with sweet smile and beautiful eyes. All calls answered. **29751**

#### COUNTRY GIRL WANTED

Hard-working, fun-loving DM, 6'1", 195lbs, brown/blue, father of four, enjoys fishing, camping, beach walks, weekend getaways, country music, line dancing. Seeking S/D, 40 and under, childless. **29758**

#### A REALLY GOOD CATCH

Down-to-earth, quiet, laid back, caring SWM, 49, 5'11", 160-170lbs, reddish brown/hazel blue, loves reading, sightseeing, traveling, outdoors, animals, children. Seeking caring, non-monogamist SAF, 20-50, with good morals, for an honest LTR. **29768**

#### OLDER LADIES

Financially secure S8M, 3S, 40, S'8", black/brown, athletic build, N/S, occasional drinker, seeks female, 25-40, S'5-7", San Mateo area, for friendship. **29821**

#### TEST DRIVE

Separated ACM, 40, S'8", black/brown, athletic build, N/S, occasional drinker, seeks female, 25-40, S'5-7", San Mateo area, for friendship. **29843**

#### PERFECT

Smart, secure, handsom SWM, 32, 6'2", 185lbs, brown/blue, no ties, open to life. Still searching for my mate. **29820**

#### NOT VISIBLE DEFORMED...

nor entirely without merit. Over-educated/under-employed SWM, 32, seeks SF for friendship/dating/subverting the dominant paradigm. **29831**

#### LOTS OF LOVE TO GIVE...

haven't found enough. Very talkative, sociable, hip, attractive SWM, 33, S'8", 170lbs, athletic build, blond/green, surfer type, business owner, no kids, seeks strong-willed, accepting, nice, friendly SWF, 26-32, for LTR. **29809**

#### LOOKING FOR A GOOD TIME

SWM, 19, 6'2", 220lbs, muscular build, light brown/dark brown, enjoys movies, outdoors, long drives on the coast. Seeking fun-loving woman for possible LTR. **29768**

#### THE NUMAN JACKHAMMER

Clean-cut, German/Irish SM, 6'3", 195lbs, 32" waist, no fat, curly brown/blue, enjoys sports, reading, partying. Seeking fun-loving woman. **29779**

#### NUMOR & ENTERTAINMENT

Good-looking, fit WPM, 41, enjoys rock concerts, comedy clubs, snowboarding, beach, romantic vacations, dining out. Seeking fun-loving woman who enjoys laughter, good times. **29789**

#### TEST DRIVE

Crazy, smart, secure, handsom SWM, 32, 6'2", 185lbs, brown/blue, no ties, open to life. Still searching for my mate. **29820**

#### PERFECT

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#### LOOKING FOR A GOOD TIME

SWM, 19, 6

# (Dead) celebrity roundup

Dear Andrea:

Thanks for your well-written, accurate, and sassy column. I have two questions: (1) I've been playing with ice (including penetration) for several years and haven't noticed any harmful effects, but I have read proscriptions on this activity. Am I doing long-term damage or desensitizing myself or anything? (2) I'm well aware of the possible health hazards of introducing rectal bacteria into the vaginal area but am confused by warnings not to go the other way. What are the possible hazards? What if I just want to use my own natural lube for anal penetration?

Love,  
Careful

Dear 'Ful:

I can't imagine running into serious trouble with plain-old-water ice, as long as you follow the most rudimentary, commonsense safety measures. Don't leave it anywhere long enough to go completely numb or get frostbite, right? Don't use dry ice, don't freeze a steel dildo, and...oh, forget it. You're obviously unharmed, and you've obviously been paying attention. Go crazy.

I fear that you, like so many others these days, have been getting your sex advice from The Hypochondriac's Handbook or something similar. Cut it out. Of course a smart girl avoids bacterial vaginosis by wiping from front to back, and by making sure that toys and body parts follow the same path. There is no danger of rectal infection from normal, non-STD-type vaginal bacteria.

Love,  
Andrea

Dear Andrea:

I thought I'd heard just about everything having to do with sex, but I saw something the other night that has me intrigued. There was a *Biography* special on the late Princess Grace. It seems that she joined a peculiar religious cult several years prior to her death. One of the rites practiced by this cult involved "sexual acupuncture," which was used to induce orgasm.

I'd never heard of such a thing, but to my mind it makes some sense in that acupuncture works on the body's energy paths, and orgasm is a release of sexual energy. If all it takes to achieve orgasm is knowledge of acupuncture points, then perhaps anyone could put this knowledge to good use. There are so many frustrated anorgasmic and preorgasmic women in the world, wouldn't it be wonderful if the problem had a simple solution? What have you heard about sexual acupuncture? Is this for real, or is it some occult hoax?

Love,  
Monacomous

Dear Monaco:

Wow. Grace Kelly. Has there ever been a great beauty with less sex appeal? In her *New Look* dresses with matching bag and shoes, she looked more anti-orgasmic (so messy!) than an- or preorgasmic. Your story sure sounds like somebody's wishful thinking to me.

Preorgasmia has a simple solution in many cases: the proper equipment and practice, practice, practice — no New Age whatusit required. There are people who claim to have had orgasms from doing pretty much anything you can name, including breathing and not breathing, so I suppose the acupuncture thing is possible. Of course, I'm hardly the person to consult on anything to do with "energy paths" and so on. My concept of orgasm has more to do with nerve paths — well-understood, well-mapped, and utterly non-occult. "Energy" makes me yawn. On the other hand, the quite unexpected association of Her Serene Highness with some weird sex cult woke me right up.

Are you quite sure it was *Biography* you were watching, and not, say, *The Daily Show*? I ask because I went immediately to the *Biography* site, and, far from finding anything scurrilous (or even interesting) in their Princess G. entry, I found this: "Princess Grace also took up needlepoint and began to execute intricate collages of dried flowers (fifty of which were exhibited at a Paris gallery in 1977). Her other interests included the study of astrology."

Astrology, OK. Very Nancy Reagan. Flower arranging, but of course. Needlepoint involves pointy metal things, but still... Did anyone else see this show? Or did "Monaco" actually fall asleep in front of the TV and dream that the departed princess was into some quasi-Eastern, orgasm-producing piercing cult that no one has ever heard of? Dear readers, do tell.

Love,  
Andrea

A new, full-length, alt.sex.column appears at noon each Friday on [sfsg.com](http://sfsg.com). You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; [askme@sirius.com](mailto:askme@sirius.com); or [www.sfsg.com/asc](http://www.sfsg.com/asc).

## AD OF THE WEEK

### TWIN FLAME

SWM, 33, S'10", 150lbs, dark brown/hazel, athletic build, enjoys scuba diving, dining out, movies. Seeking active, athletic SF, 23-40, for LTR. **29584**  
This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220



[www.mossbeachdistillery.com](http://www.mossbeachdistillery.com)

### THE CAT AND THE MOON

Creative, down-to-earth, smart, handsome SWM, 41, is simply looking for a compatible woman, 29-36. Get in touch with me! **28869**

### HELP!

Japanese-speaking native of California, 48, with varied interests and eclectic tastes, seeks warm, caring, compassionate woman to share life with. Must like kids. **29572**

### SELECTIVE

Single white male, 26, light smoker, with college education, selectively seeks single female, 22-28, to share fun times with. **29573**

### LOOKING FOR GRACE

The pure grace of laughter, companionship, kindness, conversation. Someone who can appreciate life's beautiful moments. Open-minded SAM, 24, artist. **29566**

### WOULD YOU BELIEVE

This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating. LTR. Let's meet for coffee. **28154**

### A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. **77798**

### I WANT CANOY

Handsome, athletic SWM, on Peninsula, seeks slim and sexy female, 45, to spend my money on. You supply romance, under 45+, under 125 please. **29469**

### LIVING IN EXILE

Attractive and caring, athletic and artistic; passionate and pensive professor and lover of life, 33, seeks sharp, self-aware, sensuous, adventurous woman who loves to laugh. **29460**

### ARTS APPRECIATING NICE GUY

Friendly, nice-looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, SF, MOMA, dogs. Seeking pretty, trim, female, 30s to early 40s. **26411**

### TALL, BEAUTIFUL PHOO...

great kisser, with soul, personality, soft-skin, hair clean white teeth. Seeking additional girlfriend. Be bright, petite, fit, orgasmic, pretty, B-cup+, great kisser, disease-free. **29466**

### SEEKING A TRUE LADY

SWM, 61, S'11", 200lbs, wears dentures, retired blue-collar, enjoys home, television, travel, comfort food, and conversation. Seeking femme/casual lady, SS+. Hirsute a plus. **26738**

### WARM-HEARTED PHYSICIAN

Attractive, humorous, sensitive, considerate SWM, 33, S'8", 165lbs, thick brown/dark brown

seeks SAF, best friend and companion to share fun, laughter, moonlight conversations, moon-tan walks. **29459**

### LET ME PAMPER YOU

Seeking attractive, playful female, 18-35, nice figure. I'm a generous, attractive, nice, safe, discreet OWPW, 6'1", 185lbs. Let me help you. **29463**

### YOUNGER WOMAN

Attractive WPM, 43, financially secure, seeks sensual relationship with female, under 30, who wants to be spoiled. Race unimportant. Let's talk. **29562**

### LOOKING FOR ADVENTURE

SBM, 34, S'5", moustache/beard, likes museums, beaches, spirituality. Seeking committed female. Let's get to know each other. **29561**

### LOVING AND SWEET

SM, 22, S'10", brown/blue, goatee, nice smile, eyes, and sense of humor, likes playing baseball, relaxing, movies, dining out, dogs. Seeking spontaneous female for commitment. **29863**

## HEART OF GOLO

Easygoing, refined, mellow, keen-minded, loving SPM, 44, S'8", 144lbs, light brown/brown, enjoys tennis, swimming, reading, concerts. Seeking vibrant, cultured, petite, honest SF, 32+, N/S, possible relationship. **29472**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

[www.mossbeachdistillery.com](http://www.mossbeachdistillery.com)

**ROCKRIDGE?**

Masculine black male, 5'10", 175lbs, bottom, smooth body, mustache/goatee. Seeking masculine White or Hispanic top men, 30s-50s, for uninhibited, quality sex. **29709**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**IS SWALLOW!**

We're both delighted—the more I induce your balls to unload, the more you enjoy it, the more I guzzle. Yum yum! **29840**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**ROMANTIC, UNCUT, HAIRY**

Bear cub seeks extremely hairy daddy type, 40-60, for fun and romance, passionate, affectionate, oral, warm-hearted, good-natured, let's meet. I am 42, 195lbs, S'9", brown/brown, cute, HIV-negative, fun and outgoing, ready to go. **29234**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**ONLY THE GREAT...**

live life!, 40, blue-eyed European seeks Frenchman, 20s-40s, with imagination. **29837**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**NICE GUY**

Good-looking, 42, S'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. **28156**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**HANDSOME ARMENIAN**

Good-looking, 45, S'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. **28156**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**MAGHO BISEXUAL**

I am looking for a bisexual women, busco mujer bisexual. **29229**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**STRONG TOP SEEKS CUTE BOTTOM**

Athletic, masculine, healthy male, S6, S'10", 190lbs, HIV+, in good shape, works out every day. Looking for nice and cute bottom for outdoor activities, travel, fun. **29242**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**Pretty Boy**

Young, smart, pretty male, 190lbs, very freaky and well hung, seeks A/HM or TS for first time experience. **29306**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**BOTTOM OR TOP**

Spanish SM, 6'2", black/brown, swimmers build, hairy chest, seeks experienced male, 25-35, who is mature and real. Tops a plus. **29319**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**STRAIGHT, BI-CURIOUS**

Healthy, discreet SM, 31, 6', good-looking, slender, athletic, fit, smooth, clean, HIV-, seeks clean, healthy, Bi-curious/straight WM, 25-35, for private fun at my place. **29470**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**TAKE A CHANCE**

Attractive, fun-loving SSM, 28, likes sports, the outdoors, movies, dining out, quiet evenings at home. Seeking attractive, outgoing SM for dating, possibly more. **29204**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**STRAP-ON SUBSTITUTE**

Strap-on doesn't satisfy? Clean 8M available for service. Wife or girlfriend invited to supervise lube and insertion of 9 inch penis. **29300**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**SGWM**

Green eyes, brown hair, 175 6', 40, versatile, masculine, smoker, brew skis, Santa Rosa area

seeks same 35-50. Good times/outing. Prefer Italian/Mediterranean you? **29655**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**GWM ARTIST...**

43, handsome, masculine, smart, creative, sensitive, funny, HIV+, very non-scene. Seeking GWM, with similar qualities, for dating, romance, LTR. **29436**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**BL-CURIOUS TOP**

Handsome, athletic, fit OWM, S'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet 8i or Bi-curious bottom, under 45. **28396**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**FINICKY SHAPE SHIFTER...**

seeks mighty, wicked, courageous, warrior dude for companionship, adventure. Five to six, twenties, polite. No tobacco, crack, demon possessions, or fairies. Elves okay. **29412**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**LOOKIN 4 CUTE, SMOOTH GUY, 18-22**

Boyish, hot WM, 25, curious for first-time experience with a guy. Slender or defined body types only. Naturally smooth preferred. **29408**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**HOT BOY**

Very good-looking, down-to-earth, fun WM, 33, 6', 185lbs, black/brown, seeks SM, under 33, for casual sex, possible LTR. **29394**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**EARTHY SPACEBOY**

Super cute OJ, young but sane, spontaneous yet stable, kinky but loyal, into adventure, nature, passion. Seeking guys, 21-35, for dating/relationship. HIV+. **28302**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**43, LIBRA**

You answered my ad woman to woman, but left the wrong phone number, please call again, because I'd like to talk to you. **29893**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**LOOKING FOR MS. GOOBAR**

Attractive, full-figured BF, 43, beautiful bust line, enjoys movies, concerts, the theater, shopping, flea markets, reading. Seeking feminine, attractive, sexy, pretty, busty woman. **29922**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**Barry & Shell's SWING PARTIES**

• Couples Party Every Saturday

• No Singles & No Escorts

• No Pressure to Participate

• Complimentary Buffet

• Large Hot Tub

• Group Room and Private Areas

• Phone (510) 834-5808 Together!

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**FINE TALL VERSATILE GUY**

Trim GWM, young 37, 6'4", with long, wild, brown hair (usually in ponytail), seeks cute, healthy-looking, hairy guy who loves to kiss. **29251**

This lucky advertiser will receive a gift certificate for dinner for two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220

**LOOKING FOR DOMINANT**

Straight-looking/acting, masculine-looking, fit, clean-shaven, good-looking, selective, healthy, clean, discreet GWM, 49, S'11', 185lbs, will try anything to mutual limits. **29381**

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&lt;p

**FEMININE BI-F SEEKING PRETTY GIRL**  
Hey you! I am an attractive lady that is seeking a feminine lady. If you are looking for a nice time please message me. You won't be sorry. I'm mixed with Black, White and German. **9633**

**ROCK-N-ROLL GIRLS**  
SWF seeks other fun, interesting women, 25-45, to go out dancing, see live music, in San Francisco and East Bay clubs. Friendly and considerate, please. **9129**

**PRETTY PUERTO RICAN**  
49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more. 32-70, A/H/W. So let's talk. **9622**

**SEEKING SOULMATE & MDMY**  
Outgoing, humorous GF, 40, brown/blue, single mom, seeks GF, 25-45, single mom, for friend ship, possible LTR. **9639**

**SCENT OF A WOMAN**  
Stylish, attractive, intelligent, laid-back SBF, 5'6", 125lbs, short brown/brown, great body, enjoys outdoors, reading, writing, dining. Seeking slim, outgoing, intelligent SF for dating. **9638**

**EXOTIC BLACK FEMALE**  
Loving, romantic SBF, 29, N/S, enjoys dining, movies. Seeking young, tall SBF/HF, 26-36, for friendship first, possible LTR. **9610**

**SEEKS COFFEE BUDDY**  
Working-class SF, 57, 5'11", 228lbs, seeks easygoing, friendly, caring companion, N/S, N/D, N/Drugs, for coffee and... **9616**

**SEXY STALLION**  
Slim SBF, 23, 5'11", mother, likes hanging out, movies, clubs, family. Seeking female for fun times. **9622**

**WOMAN TO WOMAN**  
Warm, sensitive, playful, very affectionate, dual Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/S, preferred. **9575**

**NEW TO THE GAME**  
Educated SWF, 20, smoker, fresh out of the closet, seeks responsible, fun, sweet, femme girl, 21-29, who knows how to take charge. **9461**



**GOOD PEOPLE, GOOD TIMES**  
White couple seeks full-figured 8IF. We're never too bashful/shy to meet or play. With us, you'll be with good people and good times. **9039**

**RETIRED, BI-BEST**  
Couple seeks normal to great shaped, healthy couple, 50-70, for fireside ritual and sex on our carpet. Lady goddess, man horned. **9691**

**EXTREMELY CURIOUS**  
GWPM, 32, blonde/blue, seeks male/female couple for good times and exploring what it's like to be with a woman. **9659**

**SEXY COUPLE**  
Sensual, hip, slender couple, early 40s, seeks sexy 8IF, 30-40, for a night you won't forget. **9621**

**SEEKING EXOTIC AND EROTIC**  
SWM, 30, years old, 6'2", blonde/blue, 200 lbs. Seeks couples, singles and married females, ages 18-45, especially A/H/Indian and other dark, exotic types. **9873**

**TRADITIONAL...**

white married couple, mid-40s fit, attractive, seeks male, 25-35, for safe get-togethers. She's sensuous, playful, uninhibited. He's 8I, ready to play. **9863**

**BI-VIRGIN THREESOME**  
HM, 53, seeks lipstick 8I women, 20-40. Pluses: redheads, cigar smokers, wearing Victoria's Secret attire, drug-free, no bull shit. **9864**

**TABOO-LESS FOR 2001**  
Very attractive SBF, 24, green eyes, 6'4", 250lbs, likes the outdoors, animals. Seeking mature, older WC for lots of hot fun and erotic pleasure. **9301**

**CURIOUS COUPLE**  
Sexy black couple, seeks, 8I female, 21-35, nice build, lets converse. **9798**

**SHE'S GOT PERSONALITY**  
Attractive TV with female personality, seeks lonely gentleman for regular visits. **9421**

**SEEKING ASIAN GUYS...**

into spanking. Attractive GWM, 31, 6", 205lbs, seeks guys interested in either giving or receiving, on the bare butt. No sex. **9872**

**BONDAGE NEEDED**

Submissive, generous male, handsome, polite, professional, seeks attractive lady for regular dominance, bondage. Experience not required. **9734**

**SEEKS FIRST TIME ENCOUNTER**

SM, 36, 5'9", 180lbs, blond/green, seeks transsexual for experimentation and to show me the ropes. **9748**

**KINKY, NASTY OLD MAN**

Mature WM, seeks full-figured, mature 8F for golden shower fantasies, for her relief and pleasure. **9772**

**LOOKING GOT YOU**

Submissive, muscular SBF, 6'3", seeks superior female to orally service. Age/race unimportant, but please be H/W proportionate. **9627**

**LOOKING FOR SOMEDINE...**

Attractive WM seeks singles or couples, to get together and exchange golden showers. **9885**

**SADISTIC WHITE DADDY...**

gives, long, hard spankings to mature, full-figured women. Can you handle the pain? After the punishment, comes the total release and pleasure. **9256**

**MISSING PERSON**

White male, 30, 5'10", 180lbs, seeking his wife. **9878**

**MALE TO FEMALE BI TS**

N/S, very oral, seeks dom/couple/bdsmme who wants a massive housemaid I clean, cook, pamper. Hot, safe, sane, consensual, moderate B&D/S&M. **9878**

**TEACH ME**

Young, good-looking SBF, sandy blonde hair, intuitive, innocent, moisture farmer. Is seeking only a force to be reckoned with. **9857**

**AM ON VANNESS**

Saturday, 4/5, 12:30. You: Asian, black suit, sunglasses, Louis Vuitton bag. Me: tall, coat and tie, dark hair, sunglasses. Let's meet. **9948**

**43, LIBRA**

You answered my ad woman to woman, but left the wrong phone number, please call again, I'd like to talk to you. **9895**

**3/29—JEWISH FILM FESTIVAL**

Hot boy at Jewish film festival. My friend asked you for the time. I need to meet you. Lets make out. **9903**

**ELISA?**

You: beautiful young lady at birthday party, Saturday, 3/24, at Anza and 21st Ave. Me: Mickey Mouse shirt, distracted, never got your status, single? **9826**

**SUNGGLASSES ON NK FLIGHT**

You: Wearing sunglasses on UA805 from HK, 2/20. Bulkhead seat. Me: blue shirt, glasses, too much luggage, rows up. Tea sometime? **9609**

**FRI 3/16 CONTINENTAL...**

11:30am, NY to SF. You seat 14D. I was in row ahead of you, window. Tall, green vest. Prepare for take off? **9464**

**10,000 Sq Ft • 2 Levels of Pure Eroticism**

Dance all night to the pulsating sounds with Live DJs, then explore one step further with our on-site playrooms or relax in our Luscious Lounge serving complimentary drinks and hors d'oeuvres.

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SAN FRANCISCO BAY GUARDIAN

# classifieds

the best only gets better

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## Ad Deadlines

**LINE ADVERTISING:** Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

**DISPLAY ADVERTISING:** Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

**CONNECTIONS & 18+:** All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

## Placing An Ad

### BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

### BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

### BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

### BY E-MAIL:

Send your ad copy to [classifieds@sfbg.com](mailto:classifieds@sfbg.com) and we'll call or e-mail back your quote within one business day.

### IN PERSON:

Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

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Except in the case of contract installments, all classified advertising is strictly pre-paid. No refunds after submission of payment. Cancelled ads will receive credit for future advertising. Ads must be cancelled before deadline for that issue. The Publisher reserves the right to edit, alter, omit, or refuse any ad submitted.

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Art

### Woodworking for Women

Furniture making with hand tools. Weekend Workshop. \$180. Debra Zito, (415) 648-6861.

### Classes

**RUBY'S CLAY STUDIO**  
Classes in clay. Various levels. Wheel & Handbuilding. (415) 558-9819.

### The Crucible

An Educational Collaboration of Arts, Industry and Community is now registering for Spring Classes. For FREE catalogue call (510) 843-5511 or [info@the crucible.org](mailto:info@the crucible.org)

### Certified Massage Therapy

**A French Woman's Massage**  
Gives you strength, serenity, happiness. Call Dominique. (415) 641-1405.

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For those in transition or crisis with individual issues who are motivated towards personal growth. Barbara Croner, MFCC, Sliding scale/Insurance. (415) 346-8678.

### Relationship Counseling

Therapy focused on intimate relationship issues: current battles/impasses; history of long-standing relationship problems; trouble forming or staying in relationships; unresolved childhood issues that continue to haunt you. Individual/couples; Saturday hours. Carol Gould, MFCC (415) 826-5435.

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\$450/25 words, 179 publications, 2.6 million circulation.  
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## Community Forum

### These Are The People In Your Neighborhood (TATPIYN)

These Are The People In Your Neighborhood (TATPIYN) will be screening locally produced film and video shorts as features and installations as a benefit for April 25 Street Festival (See Bay Area section TATPIYN website). Works of visual and sculptural art will also be on display, as well as music from Nickel Beer Riot, and the Alegro Kort Ensemble. 956 62nd St. (cornering Lowell Street). \$5 suggested donation at door. <http://tatpiyn.netfirms.com> or e-mail transitionpenod@hotmail.com

### Events

**Warpadio.com & KCSF**  
90.9fm Local's only show. SF underground is growing local only city college music program that features unsigned underground Bay Area Bands/Artist. Hear it today Tues@3pm, Wed@1pm, Fri@noon on WarpRadio.com (type in... KCSF). Please Send CD demo to: KCSF, c/o Tre Jones, 2818 Olamond St., SF CA 94131. Email - SFUnderground@usa.net for more info.

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**California STATE BOARD OF EQUALIZATION SELLER'S PERMIT** NORTH STAR IMPORTS, JENG H. CHOI, 3505-19th Street #203, San Francisco, CA 94103, hereby Authorized pursuant to Section 14 of the Use Tax To Engage in the business of selling tangible personal property at the above location. This Permit is valid until revoked or canceled but is not transferable. If you sell your business, or drop out of a partnership, notify us or you could be responsible for sales and use taxes owed by the new operator of the business. Dated: 2/1/2001. **March 28, April 4, 11, 18, 2001. L# 352602**

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319167 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO, TO ALL INTERESTED PERSONS: Petitioner for a decree changing names as follows: Present name JDHN GREER PETERSON Proposed name AARON GREER PETERSON filed a petition with this court. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. **NOTICE OF HEARING** Department 218 on the 30th day of April, 2001, at 9:00am. Dated this 26th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. April 4, 11, 18, 25, 2001, L# 352702.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 317790 AMENOEO IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO, IN THE MATTER OF THE APPLICATION OF JULIA HART FREST FOR CHANGE OF NAME. The application of JULIA HART FREST for change of name, having been filed in Court, and it appearing from said application that JULIA HART FREST has filed an application proposing that her name be changed to JULIA HART SIRNA FREST. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 29th day of May, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 26th day of March, 2001. Ronald E. Quidachay, Judge of said Superior Court. April 11, 18, 25, May 2, 2001. L# 352802.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME FILE NO: 237891 The following person have abandoned the use of the fictitious business name known as: MAGIKAL CHILD, Located at: 1601 A Page St., San Francisco, CA 94117. The fictitious business name referred to was filed in the County of San Francisco on JANUARY, 24, 2000. NAME AND ADDRESS OF REGISTRANTS: Naomi R. Carrier, 1745 Page St., #1, San Francisco, CA 94117. This business was conducted by a general partnership, signed Naomi R. Carrier. Dated: April 4, 2001. April 11, 18, 25, May 2, 2001. L# 352803



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\$650 Richmond - Rm in Richmond Dist. in Vict. house w/W/D, yd, kid ok, Ref#S52B. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$650 RUSSIAN HILL (Washington Street @ Polk Street) to share with 29yo SF and 3 others. H/W Floors. One room available in 4 bedroom, 2 bath upper flat. Looking for an open, enthusiastic, responsible, mature, female housemate. No common space besides kitchen with eating area. (#28131) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$675 Glen Park - Large room in home. Parking, washer/dryer, fireplace, near BART, MUNI and stores. No smoking/ drugs/ pets. Available S/1/01. (415) 334-8195.

\$695 RICHMOND/SEACLIFF (44th Av @ Balboa) to share with 5Dyo SF. Yard - H/W Floors (#28102) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$700 North Beach - Share 2br/1ba apartment with 1 male. Beautiful view from window and roof, exceptional location in the heart of North Beach. Minutes to Downtown, Wharf, park, ocean! 1000's available. www.metrorent.com (415) 563-7368.

METRO  
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\$700 Neg Noe Valley - Medium-sized room available in small cluttered 2 bedroom apartment. Share with 2 lesbians one in the living room, other in master bedroom. Great location. Near transportation, shops, 1/3 utilities/cable. No pets. Smoking outside. Call (415) 647-1776.

\$750 plus utilities Inner Richmond near GG park furnished room with kitchen privileges, female roommate ideal for scholar, mediator, artist, or someone working on upper chakra exploration. We are a couple in our 50's with two small dogs. No smoking, no pets. (415) 752-7625

\$775 HAIGHT (Ashbury @ Haight) to share with 26yo SF and 2 others. H/W Floors - Additional roommate is gay male, 26yrs, pharmacy student. Respond via EMAIL ONLY please. (#28111) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$900 RICHMOND/SEACLIFF (43rd Av @ Geary) to share with 41yo SF. Deck Yard - H/W Floors - D/W - W/D - F/P - I have 2 cats. (#28111) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$900 INNER SUNSET (20th Ave @ Lincoln) to share with 38yo SM. D/W - W/D - Quiet Bldg 1/2 block to GG park, restaurants and shops. One room available in this sunny, large 2-bedroom apartment. Large kitchen, laundry in bldg, plenty of street parking. Living / dining room furniture welcome. (#28095) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$900 RICHMOND/SEACLIFF (California @ 16th Av) to share with 3Syo SF and 3 others. Yard - H/W Floors - D/W - W/D - Quiet Bldg 1/2 block to GG park, restaurants and shops. One room available in this sunny, large 2-bedroom apartment. Large kitchen, laundry in bldg, plenty of street parking. Living / dining room furniture welcome. (#28095) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$900 RICHMOND/SEACLIFF (43rd Av @ Geary) to share with 41yo SF. Deck Yard - H/W Floors - D/W - W/D - F/P - I have 2 cats. (#28111) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$950 Cole Valley - Share 2br/1ba apartment with 1 gay male outside smoker. Hardwood floors, exceptional view, deck, laundry. Easy street parking, quiet street! 1000's available! www.metrorent.com (415) 563-7368.

METRO  
RENT

\$950 NOE VALLEY (29th ST @ Noe) to share with 39yo GM and 2 others. Yard - H/W Floors - D/W - W/D - Share 3 8R Victorian house with yard in very quiet and safe Noe Valley neighborhood. Near public transit (MUNI and J Church). Convenient to downtown as well as to freeways. Lots of storage space available! (#28113) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$950 SF Portola - Share 2 bedroom large sunny house, including yard with gay man. Own private room. Info (415) 656-1722.

METRO  
RENT

\$950 Upper Haight - Share 2br/1ba Victorian flat with female non-smoker & 1 cat. Large rooms, hardwood, laundry, lots of windows, well preserved & maintained. View of GG Park! 1000's available. www.metrorent.com (415) 563-7368.

METRO  
RENT

\$950 Presidio - Rm in house w/view in Presidio, parking & W/D. Ref#SS-03. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$950 Sunset - 2BR/1BA. Share Great space w/ prof M. L/ 2B MUNI. Call now! Free listing! 1.BDO.B77.2S57. www.easy-roommate.com

\$950 Richmond - Rm in Richmond Dist., hdwd ftr, storage, near transit. Ref#S-42, The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$950 Laurel Heights/USF - Share 3br/2ba apartment with 2 male non-smokers. Excellent transportation access. Medium sized, sunny room available with large closet. Professionals interested in maintaining peaceful, balanced household. 1000's available. www.metrorent.com (415) 563-7368.

METRO  
RENT

\$950 Castro/Eureka Valley (Ford @ Noe) to share with 34yo GM. Yard - H/W Floors - Parking - D/W - W/D (#28128) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

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RENT

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METRO  
RENT

\$950 Northbeach - room includes cable. 4 MUNI lines close. Security deposit required. Utilities to be determined, refund optional. (415) 776-8795.

METRO  
RENT

\$850 Mission - (24th & Valencia). Bright huge room in flat. Newly refinished hardwood floor. 1/2 block to BART. Susanna (415) 206-1674.

\$850 Noe Valley (24th & Church) - We have a great top floor flat w/deck. Victorian. Utilities included. Susanna (415) 206-1674.

\$850 SW - 38R/28A apt. Share, nice view, W/D, Fireplace. Many more! 1.BDO.B77.2S57. www.easy-roommate.com

\$875 Upper Market - Share 1 br/1ba apartment with 1 gay male non-smoker. Laundry. DSL, cable TV 1000's available! www.metrorent.com (415) 563-7368.

METRO  
RENT

\$900 Bernal Heights - Share 2br/1ba house with 1 female. Sunny, 1920's Mediterranean Deco home. Laundry, storage, garage, hardwood, fireplace, freshly painted. Easy access to 280/101. Easy going traveling roommate seeks responsible/fun housemate! 1000's available! www.metrorent.com (415) 563-7368.

METRO  
RENT

\$900 INNER SUNSET (20th Ave @ Lincoln) to share with 38yo SM. D/W - W/D - Quiet Bldg 1/2 block to GG park, restaurants and shops. Large kitchen, laundry in bldg, plenty of street parking. Living / dining room furniture welcome. (#28095) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

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RENT

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## METRO RENT

**\$1200 RICHMOND / SEACLIFF Studio...HW floors, (#47714)** Free preview with photos at www.renttech.com — We have over 1500 vacancies! — RENT TECH (415) 863-7368. Fee/Guarantee.

**\$1250 HAYES VALLEY / LWR HAIGHT 1 BR...** Cat Ok, (#47653) Free preview with photos at www.renttech.com — We have over 1500 vacancies! — RENT TECH (415) 863-7368. Fee/Guarantee.

**\$1325 NOB HILL Studio...** Cat Ok, W/D, (#47712) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.rent-tech.com. Fee/Guarantee.

**\$1450 Inner Richmond - Studio.** Edwardian, hardwood, city lights view, large walk-in closets, new double-paned windows (lots!). Large, tiled kitchen w/ gas range. Dining, sunny, close to to USF / UCSF. Excellent terms! 1000's available. www.metrorent.com (415) 563-7368.

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**\$1450 & UP - 1, 2, & 3 Bed-Rooms.** 1 Month Free Rent, Parked 3711 19th Avenue. \*Subject to change (415) 405-4600.

**\$1600 Apartment in North Beach** Medium/long term available: June 1st. Nice and sunny two bedrooms, large kitchen (415) 392-8958. zolabar@yahoo.com

**\$1700 5000 Live / Work - 1br/1ba, courtyard, disposal, elevator, fitness center, garaged parking, laundry, dishwasher!** 1000's available. www.metrorent.com (415) 563-7368.

## METRO RENT

**\$1800 Upper Haight - 1BR.** Very spacious, lots of light. Recently remodeled, DSL wired, excellent transportation, will consider a cat, gas range, water & garbage paid. Friendly neighbors, top floor apartment! 1000's available. www.metrorent.com (415) 563-7368.

## METRO RENT

**\$1850 Cow Hollow - 1BR.** Remodeled, marble bath, disposal, laundry. Garden view. Garaged parking available! 1000's available. www.metrorent.com (415) 563-7368.

## METRO RENT

**\$1975 Russian Hill - 2BR.** Great view, gas range. Excellent location near North Beach! 1000's available! www.metrorent.com (415) 563-7368.

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## Rental Housing, East Bay

**\$1200. El Cerrito 2 Bdrm 6-plex.** Cats Negotiable. Sunny Upper Unit in Quiet Building. Moeser, #38-3455-G. Homefinders 510-549-6450. Fee/Guarantee. www.HomefindersList.com. Largest database of rentals in the East Bay since 1970!

**\$1,200/month Vallejo - Beautiful House for Rent.** Two bed rooms, 1 bath, garage, nice neighborhood. Must see. Only 45 minutes from S.F. on Ferry Call today, (925) 451-3716.

**\$1,390 Berkeley / 5. Berkeley - 1BR.** Refinished wood floors, new gas stove/ refrigerator. Sunny, skylight in the kitchen. Off street parking. Access to meditation pond/waterfall. Close to Ashby BART/ Berkeley Bowl 1000's available! www.metrorent.com (415) 563-7368.

## METRO RENT

**\$1500 Albany 2 Bdrm Condominium.** Deck, coin laundry, pool, workout area. Pierce #824790-G. Homefinders 510-549-6450. Fee/Guarantee. www.HomefindersList.com. MORE Listings than any other service, our previews prove it!

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## METRO RENT

**\$2600 Berkeley 3 Bdrm Restored Queen Ann Victorian House.** Pets Considered, W/D, Large Patio, High Ceilings, Loft With Skylights. San Pablo. #619861-G. Homefinders 510-549-6450. Fee/Guarantee. Highest success rate! Free Previews at: www.HomefindersList.com

**\$750 Lake Merritt Studio Apartment.** Cats Only, View, Coin Laundry, Very Quiet, Great Street, Adams. #624777-G. Homefinders 510-549-6450. Fee/Guarantee. www.HomefindersList.com. More Available, visit our office or website!

**\$995, Berkeley 1 Bdrm 4-plex.** Yard, Off-Street Parking, Large Unit, Carleton, #912683-G. Homefinders 510-549-6450. Fee/Guarantee. www.HomefindersList.com. Many Apartments you won't find anywhere else!

## Rental Housing, Other

**\$825 Marin - Seeking Gay Lesbian Transgendered housemate.** 2 bedrooms, 2 baths, fireplace, washer/dryer, hardwood, yard. Easy Bus/Ferry commute. Pet negotiable. (415) 460-0518.

## Rental Housing Wanted

**Want to rent or buy: spacious but modest 2 bedroom or "loft" near BART with bare floors, parking.** Jan. (417) 753-3327 leave message. Possible Reward.

**Work Exchange** 20yo Gay man from Czech Republic, looking for work to do in exchange for a cozy room in SF. can cook healthy food for you daily and am an experienced house-cleaner who can take care of an elderly or disabled person. Responsible and trustworthy. References available. Call Pavel (415) 647-0229.

## METRO RENT

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**Old School 50MA Loft to Share** 1000 sq ft. in shared 3000 sq.ft. loft, with film/video orgs. four year lease avail. \$2000/mo. John (415) B63 5500.

**Therapy Office Exchange** Find a therapy/bodywork office or rent out your office. Computerized listings covering the entire Bay Area. Full/Part time. (510) 528-0333.

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**Old School 50MA Loft to Share** 1000 sq ft. in shared 3000 sq.ft. loft, with film/video orgs. four year lease avail. \$2000/mo. John (415) B63 5500.

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**Real Estate For Sale**

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## Aries

**March 21 – April 19**

Skepticism can be a very good thing. Especially when someone asks you to believe in the irrational, the illogical, the improbable, or the ridiculous. This week you'll be asked to suspend your disbelief so high that injury could result. Think twice before taking others at face value.

## Taurus

**April 20 – May 20**

Saturn is vacating Taurus this week, and the accompanying hard work, extra responsibility, resistance, and obstacles in your path will not be annoying you with as much intense personal devotion for another 28 years. You may wish to throw one of those famous Taurean bacchanalian celebrations. Or you might just want to hole up by yourself with a lot of fattening food and some trashy forms of entertainment. Either way, you should definitely make room in your schedule for celebration.

## Gemini

**May 21 – June 20**

Saturn, the planet associated with sweat, responsibility, obstacles, final exams, patriarchal oppression, and working out, moves into Gemini this week. So, drop and give me 50 push-ups, and when you're done with that, take a couple of laps around the areas of your life where effort is required. You will become very familiar with these areas during the next couple of years. However, you can count on an eventual successful outcome (once you've done the work).

## Cancer

**June 21 – July 22**

Occasionally we all run into the kind of person who punches you in the mouth and then blames you for bruising his or her knuckles. The kind of person who is (a) wrong, (b) in denial, and (c) convinced that it's all your fault. The best way to deal with these kinds of people is from a distance.

## Leo

**July 23 – Aug. 22**

This week you get to concern yourself with maintaining a degree of suspicion or being naive. Someone is trying to get you to agree to something, and it's hard to know whether you're being presented with a terrific opportunity or are being targeted for a con job. Consult with others, do research, and examine others' credibility under a high-powered microscope.

## Virgo

**Aug. 23 – Sept. 22**

Envy is green, anger is red, and melancholy is blue. But you're beyond primary and secondary colors this week, as you whirl through the emotions associated with magenta, mauve, lavender, turquoise, off-white, or periwinkle. In other words, this week will be complex, subtle, and difficult to match, yet has the potential for being quite stylish.

## Libra

**Sept. 23 – Oct. 22**

If you've been involved in emotional blackmail, psychic extortion, or heart theft, either beware or rejoice. The Department of Nonphysical Blunt Trauma Investigation has opened a case file regarding your particular crime of passion, and several investigators' promotions rest on obtaining a conviction. So depending on your degree of guilt, you may want to celebrate an end to a particular flavor of oppression or you may want to pick up your broom and prepare for community service.

## Scorpio

**Oct. 23 – Nov. 20**

Saturn moves out of Taurus this week, which should please all the dissatisfied Scorpions in the world. The powerful cosmic forces that have been preventing you from getting whatever it is you need in order to feel personally fulfilled as a Scorpio are now pestering the Sagittarians, leaving you free to cavor Scorpionically through your life in an uncharacteristically carefree fashion.

## Sagittarius

**Nov. 21 – Dec. 21**

Saturn moves into Gemini this week. And since Sagittarius is the opposite of Gemini, this should throw you into two years of revisited adolescence, in case you didn't get enough of it the first time. Expect the usual power struggles with authority figures, sudden changes in personal style, and experimentation with bizarre forms of music.

## Capricorn

**Dec. 22 – Jan. 19**

Granted, tolerance and compassion are wonderful ideals to strive for, but some people are just losers. Their efforts are doomed to failure, no matter how hard they proclaim to be trying. One of them will whine to you at great length this week.

## Aquarius

**Jan. 20 – Feb. 18**

Aquarians are unique, every one of you. Even those who are mild mannered and innocent — especially those. And this week you'll encounter a revolutionary new idea packaged in a plain, unassuming wrapper. But you know better than to judge a book by its cover.

## Pisces

**Feb. 19 – March 20**

The devastating sensuality of a Piscean can sometimes incite hearts to attack and fenders to bend. Then there's your formidable charisma and your sparkling intellect ... there, do you feel good now? Terrific, because you're moving into two years of Saturn sordidness, and it's best to face these things smiling. The currents are changing, offering a little more resistance and a little more struggle, accompanied by many interesting new directions. ♫

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No experience - paid training -  
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(800) 218-1871 ext. 103. TOLL  
FREE! (CAL\*SCAN)

**PUBLICATIONS OF POSTAL**  
JOBS \$48,323.00 yr. Now hiring!  
No experience - paid training -  
great benefits. Call for lists,  
days. 800-429-3660 ext. J100.  
(CAL\*SCAN)

**PUBLISHED LIST** of police im-  
pounds and repos! Honda, Chevy, Jeep and Sport Utility! For  
listings now! 1-800-941-8777  
ext. C998. \$59 for one year ser-  
vice. (CAL\*SCAN)

## Bicycles

**USED BICYCLES!**  
\$99-\$499 Road, Mountain, Hy-  
brid, Classic Road, Street Com-  
muters. 2800 Telegraph/Ashby,  
Berkeley, M-Sat 11am-6pm.  
teamkarim.com

## Furniture

**5 Piece Patio set** - Blue/ white  
stripe comfy cushions, 48 in  
square glass table, 4 chairs. Al-  
most new. \$185. Call 650-875-  
1212.

**FREE OFFICE FURNITURE!**  
Desks, sidetables, shelves etc.  
Contact Christine (415) 217-  
5980 or email  
climpin@crsff.mutrisk.com

**Pinewood Table w/4chairs** - \$200. HP Pavilion Computer and Epson Printer - \$450. Soft-fab couch - \$150. Vanity 9drawers w/mirror - \$175. Glass table - \$70. Mountain bike - \$250. Pump - \$75. (415) 563-5436.

## Garage/ Moving Sale

**Bernal Heights Yard Sale** Sunday, April 22 10am-3pm 313  
Franconia/ Samoset. '84 Volvo/ 760 Turbo, cat furniture, computer and office equipment, cameras, helmet, bicycle, clothing, household items and more!

**FUTDN, LAMP, DRESSERS,** night-stand, coffee table, TV, stereo, phone. Leaving to go overseas. Call (415) 412-3106.

**Multi-family GARAGE SALE!** Sat. 4/21, 10-4, 395 Staten Ave, Oakland (off Grand, Lake Merritt area). Call (510) 891-9461 for directions.

## Pets

**Cat** - Brenda, 14 years. DSH. Tortoise shell. A real love bug. Spayed, tested, shots. \$60 donation. PURRS. (510) 444-3204.

**Cat Gladys** - 6yrs, DSH, tortoise shell, very sweet and personable. Spayed, tested, shots. \$60 donation. PURRS. (510) 444-3204.

**Cat Huey** - 6mo, DSH orange Tabby. Very sweet and affectionate. Neutered, tested, shots. \$55 donation PURRS. (510) 444-3204.

**Cat Jack** - 7 yrs, DLH tuxedo, indoor/outdoor, playful and bright. Neutered, tested, shots. \$55 donation. PURRS. (510) 444-3204.

**Cat** - Jessica, 15 years. DSH. Brown tabby. Sweet and loving. Spayed, tested, shots. \$60 donation. PURRS. (510) 444-3204.

**Cat** - Johnny, 10 years, DSH black, FIV+, but healthy. Neutered, shots. PURRS has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. PURRS. (510) 444-3204.

**Cat Judith** - 4.5 yrs, DSH golden tabby mix. Shy until she knows you. Good as sole pet in a new, attentive home. Spayed, tested, shots. \$60 donation. PURRS. (510) 444-3204.

**Cat Lillian** - 16yrs, DSH, lilac point Siamese, very sweet and affectionate. Abandoned by owner. Spayed, tested, shots. \$60 donation. PURRS. (510) 444-3204.

**Cat Molly** - 7yrs, DLH tortoise shell, mellow, independent, needs a quiet new home. Spayed tested shots. \$60 donation. PURRS. (510) 444-3204.

**Cat Pal** - 5yrs, DSH, black. Very sweet. Spayed, tested, shots. \$60 donation. PURRS. (510) 727-3616.

**Cat Rocky** - 4 yrs, DLH, Tuxedo, FIV+, but healthy asymptomatic. A real love bug. Neutered, shots. \$55 donation PURRS. (510) 444-3204.

**Cat Sampson** - a heroic, 12 yr, old orange tabby needs a safe, comfortable home. (415) 972-8059.

**Cat Yoda** - Male, 5yrs, DSH Black, has chronic gingivitis not life-threatening, constant purr. Real love bug, gets along w/dogs and cats. Neutered, tested, shots \$55. PURRS. (510) 444-3204.

**Dog Lila** - 3yrs, German/Australian Shepherd Mix. Good w/kids, house trained. Spayed, Shots. \$100 donation PURRS. (510) 444-3204.

**Dog Trevi** - 1yr, Black/Golden Retriever Mix, housebroken, good w/kids, playful. Neutered, shots. \$100 donation PURRS. (510) 444-3204.

**Kittens Available** - 5 months and 8 months. Spayed, tested, shots. \$55 and \$60 donation. PURRS. (510) 444-3204.

**Rabbit Bert** 8mo., Brown/Black markings very playful, friendly, \$20 donation. PURRS. (510) 444-3204.

**Rabbit Beatrice** - 1yr, white w/white spots. Very cuddly and playful. \$20 donation. PURRS. (510) 444-3204.

**Rabbit Bette** - 1.5 yrs, brown, very playful and warm. \$20 donation. PURRS. (510) 444-3204.

**Rabbit Chester#2** - 10mo, white w/silver nose and ears, very playful, affectionate, gets along great w/kids, gentle. \$20 donation PURRS. (510) 444-3204.

**Rabbit Penelope** - 1yr, albino white, "big girl", loads of personality, friendly. \$20 donation. PURRS. (510) 444-3204.

**Rabbit Portia** - 1.5 yrs, White Albino, very soulful and sweet. Needs new loving home. \$20 donation. PURRS. (510) 444-3204.

**Rabbit Sally** - 1.5yrs, White w/ black points, very friendly gentle, inquisitive. \$20 donation. PURRS. (510) 444-3204.

## Misc. Marketplace

**\*LAND AUCTION\*** 200 Properties must be sold! Low down/EZ Financing. Free catalog 1-800-266-4444 ext. 299. www.land-auction.com

**STEEL BUILDING BLOWOUT** SALE - 24x36x10 \$4,750, 30x40x12 \$5,795, 40x60x12 \$8,295. Will guarantee \$200 under any other bid! 800-685-2885. (CAL\*SCAN)

**STEEL BUILDINGS Sale:** 40x60x14, \$10,502, 50x75x14, \$13,046; 60x100x16, \$19,102. Mini-storage, 40x160, 32 units, \$17,228. Free brochures. www.sentinelbuildings.com Sentinel Buildings, 800-327-0790, Extension 79. (CAL\*SCAN)

**WANT SOMETHING BETTER** than a pole barn? Steel framed buildings, custom and standard designs, engineered for your site. Call Web Steel Buildings, 1-800-782-7742, www.websteel.com (CAL\*SCAN)

**WDLFF TANNING BEDS** Tan at home 8x9 Direct and Save! Commercial/Home units from \$199.00. Low monthly payments. Free color catalog. Call today 1-800-842-1310. (CAL\*SCAN)

**WOMEN** Enhance sensual pleasure for under \$1.5. VIACREAM® is female Viagra Doctor Developed, works instantly! Information: www.viacreams.com J.C. products, P.O. Box 1912, Naples, FL 34106. (AAN CAN)

**Cat** - Johnny, 10 years, DSH black, FIV+, but healthy. Neutered, shots. PURRS has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. PURRS. (510) 444-3204.

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**Rabbit Trevi** - 1yr, Black/Golden Retriever Mix, housebroken, good w/kids, playful. Neutered, shots. \$100 donation PURRS. (510) 444-3204.

**'94 Taurus Wagon LX** - leather, roof, loaded. \$8895. Forrest Faulkner Enterprises, 1101 Sutter Street, 931-1101. Ask for Tom, Dick or Belinda.

**'95 SAAB 900SE** - free warranty, \$49K loaded. \$13,900. Forrest Faulkner Enterprises, 1101 Sutter Street, 931-1101, ask for Tom, Dick or Belinda.

**'96 Jeep Grand Cherokee Limited** - 4WD miles, \$15,500. Forrest Faulkner Enterprises, 1101 Sutter Street, 931-1101, ask for Tom, Dick or Belinda.

**'97 BMW 318i Convertible** - only \$16K, \$23,000. Forrest Faulkner Enterprises, 1101 Sutter Street, 931-1101, ask for Tom, Dick or Belinda.

**'97 Land Rover Discovery SE** - Dual moon roofs. \$16,995. Forrest Faulkner Enterprises, 1101 Sutter Street, 931-1101. Ask for Tom, Dick or Belinda.

**'97 Mercedes Benz S500** - Beautiful Only \$43,999. AC. Forrest Faulkner Enterprises, 1101 Sutter Street, 931-1101. Ask for Tom, Dick or Belinda.

**STEEL BUILDINGS Sale:** 40x60x14, \$10,502, 50x75x14, \$13,046; 60x100x16, \$19,102. Mini-storage, 40x160, 32 units, \$17,228. Free brochures. www.websteel.com (CAL\*SCAN)

**Real Deal**

**'98 VW Jetta** - 24K, White Exterior/ Blue Grey Interior CD Player. Only \$10K Excellent Condition. Must Sell - Moving to NYC. Call Elizabeth @ (415) 431-1049 for more information.

**Scooters / Mopeds**

**'85 YAMAHA 50cc** - White, runs great. Includes red lockbox on rear, helmet, lock, battery charger & original manual. \$900 obo. (415) 563-9916.

**CHARITY CARS** - Donate your vehicle. Seen on Oprah and People! Tax deductible, free tow. We provide donated vehicles to struggling families. 1-800-442-4451. www.charity-cars.org (CAL\*SCAN)

**DRUMMER** - wanted for garage-punk band, Teengenator, Ramones, Billy Childish. (415) 437-2280 or (415) 641-S270.

**DRUMMER & KEYBOARD PLAYER** wanted for Pretenders/80's cover band. Must be experienced, reliable. (415) 861-6192.

**DRUMMER NEEDED** - for garage-punk band, Teengenator, Ramones, Billy Childish. (415) 437-2280 or (415) 641-S270.

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**The Bay Guardian is proud to be a supporter and financial backer of the San Francisco MUD initiative, an effort to get rid of PG&E and bring cheap public power to the city.**

We've contributed \$32,000 in cash and \$35,200 in advertising space to an effort that brings us no financial reward - but will help make San Francisco a better place. We only wish we could do more.

Space provided and paid for by the Bay Guardian, as a public service to help poor John Mecklin, editor of the SF Weekly, who may be the only person in town who is still confused about the Bay Guardian's 32-year history of fighting PG&E -- openly, actively, and with no secret agenda.

P.S.: Just in case you're wondering what the SF Weekly does with its money, the paper ships its cash down to its owner, the New Times Corporation in Phoenix.

**Soul Funk Drummer**, into Sly, P-funk James Brown, confection, etc. Is looking for a working band. Solid team player. Acoustic/Electric kits. John (415) 332-0757.

**SWM, Singer, Songwriter, Oya-functional Guitarist** iso Female Musician/Artist counterpart. Age, Race, and/or religious mania irrelevant. Guitar player a big +. (415) 282-0655.

**Vocalist & Conga player wanted** - for SF folk-rock band w/ established fan base and fun upcoming gigs. Call Tod. (415) 255-9845.

**Vocalist/ Song Writer** - seeking keys/ guitar/ producer for original collaboration. Ballads to Dance to Experimental types of music. (510) 663-8459 Tony.

**Vocalist/Tenor sax/ Rhythm guitar** available for viable cover project. (415) 468-2245.

**VOCALISTS EXTRAORDINAIRE** Female/ Male/ Adult/ Children - for eclectic, multilingual recording project. Sorry, no pay, but participants will receive free copy of album. Please be amateur, and multilingual if possible. Bobby 415-751-3756.

### Rehearsal Space

**Monthly Oakland** - rehearsal space available to share. Near Oakland Coliseum easy freeway and BART access. Martin (510) 321-6137.

**Spectrum Studios** Rehearsal Space Available Hourly/ Monthly - Large Rooms w/ PA - Lock Outs Available. \$10-633-1BB3.

### Rehearsal Studios

**Plush rooms for serious musicians that want and need that special touch of inspiration.**

Turntable, CD player, PA system etc. Hourly rates in 3 hour blocks. Special daytime and afterhour bookings available by appointment. CD burning and cassette recordings of your live rehearsal also available, by request only. **Location** at the corner of 5th & Harrison 398 5th St. Contact Jesse at 415-267-7401.

### Music Services

**Ojembe/ Hand Drumming** - technique, rhythms, improv & more. Beginners/ advanced - group/ private. The Very Best! (415) 474-8611.

### GREAT VOICES!!!

**ARE MAO NOT BORN.** Rapid, vocal development with the Stanley Method. Open throat, free diaphragm, reliable technique. Mark Narins (415) 385-6309.

### Guitar Instruction

Private lessons include everything from basic chording to advanced theory, focusing on the mechanics of guitar playing. Learn how to actually PLAY the instrument. Free lesson incentive. For rates/ references call Mike (415) 637-3920

### Jazz Guitar Lessons

Learn to play solo jazz... or play swing, blues, modern jazz, bebop, or fusion. B.A. in music, 30+ years experience. Concord recording artist. **DUNCAN JAMES** (415) 282-4547

### Singing Technique

Expand range, volume, breath. Beautiful singing the natural way. All styles/levels. Free session. Bruno Alving (415) 468-3264.

### Hey Singers, Songwriters & Bands!

Still waiting for your **BIG BREAK?**

Nashville based company features producers w/ major label credits. Seeking talent for development. Will we discover **YOU?**

Call (615) 297-6550

**THERE IS NO CHARGE FOR THIS SERVICE!**

### BASS LESSONS

All levels welcome. Patient, Reasonable rates

• Fretted/ Fretless • Electric/ Upright

Over 25 years experience:

Funk/Rock/Pop/Jazz/Blues/ techniques/theory/composition. Many of my students are now professionals. See what the bass can do for you!

Call Mike  
**510-665-7908**  
San Francisco • Marin • Berkeley

### Music Equipment for Sale

1960's Farfisa Compact - Deluxe Organ Clean-beautiful sound, hard shell cover, stand, bass/ volume pedals, vibrato/ reverb \$600 must sell [batt@earthlink.net](http://batt@earthlink.net)

Acoustic Guitar Vintage HARMONY with Case \$250 Bass Amp 400 watts Extras \$200. MIXER Stereo \$70 (415) 824-8979

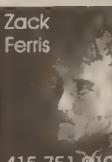
Bass Rig \$999 - SWR 400 watt tube pre-amp, solid state power amp, equalizer, SWR 18-inch speaker, rack case. Call Josh (510) 923-9559.

For Sale: Brand new never used, In box Gallien-Krueger 400RBII bass head W/ warranty \$400 firm (415) 305-6784.

**Vintage acoustic Gibson guitar** for sale asking \$900 call Sam M. Leave message at (415) 441-5603.

**Vintage and Barely Used** Guitars by Appointment Only (415) 282-0655.

**West African beautifully carved** - djembe hand drum w/ case \$300 obo. Call Jason (415) 337-9796.



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# classifieds

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### PRIVATE PARTY RATES (not for Connections ads)

Rates are per word:  
20 words, \$15 for 3 weeks

Other options include:  
\$1.50 each additional word  
12 point headline, \$15  
18 point headline, \$30

Private Party advertisers are not deemed to be operating a business. Items advertised to sell under \$50 (price must be listed in ad) are free up to 3 weeks. Private party ads may not exceed 40 words in length or commercial rates will apply. ADS MUST BE MAILED, E-MAILED OR FAXED IF THEY ARE FREE.

### ON-LINE RATES

The San Francisco Bay Guardian's website, [www.sfbg.com](http://www.sfbg.com), offers advertisers an Internet presence for our on-line readers. Speak with an account executive about your on-line advertising options.

### COMMERCIAL RATES

The Bay Guardian offers a wide range of sizes, rates, and options. To customize an advertising program that will be effective for your individual business, please contact an account executive. Readership numbers, demographics, and distribution information is always available to you. Account executives are available to answer any questions you may have.

### PERSONALS

Please refer to the Connections section of the Bay Guardian for information on deadlines and how to place an ad or contact the Personals Coordinator directly at (415) 487-2566.

### BULLETIN BOARD RATES (back page of Bay Guardian)

SIZE	RATE
Small	6pt
Medium	9pt
Large	12pt
Grande	<b>18pt</b>

Add \$15/line for bold or color treatment  
Frequency discounts are available.

\*Bulletin Board ads are a popular form of advertising.

As a result, the space is often sold out in advance.

Please inquire about availability when placing an ad.

### DEADLINES

Friday, 2 p.m. for all front-of-the-paper, bulletin board, and classified advertising (if a proof of the ad is required, then the deadline is 2 p.m. on Thursdays) except all line, employment, and real estate ads.

Monday, noon for all employment and real estate display advertising.

Monday, 5 p.m. for all line ads.

Deadlines apply for all new copy or copy

changes, payment, and space

reservation. Special sections may have

advanced deadlines. Please check with an

account executive.

### PAYMENT

All ads must be prepaid before deadline in order to run. The Bay Guardian accepts cash, checks, money orders, Visa, American Express, and Master Card. No refunds will be authorized after submission of payment.

Step 1: Print your ad clearly and as you would prefer it look in the paper.



Step 2: Price your ad using the rate tables given. If you have any questions about the price of an ad, please contact an account executive. Some ads are based on the number of words you use.

Step 3: Check the appropriate box. If you are enclosing a check or money order, please make it payable to the San Francisco Bay Guardian.

Cash

Check/money order

Visa

American Express

MasterCard

Credit card #

Your Signature

Expiration date



Step 4: Print clearly your name, address, and day time phone number or e-mail below.

Name

Address

Day phone

E-mail

Step 5: Send us your ad!

Mailing address:

Bay Guardian Classifieds

520 Hampshire

San Francisco, CA 94110-1417

Fax: (415) 621-2016 Phone: (415) 255-7600

E-mail: [classifieds@sfbg.com](mailto:classifieds@sfbg.com)

**(415) 255-7600**

# BAY CAREERS

## THE SAN FRANCISCO BAY GUARDIAN RESUME SERVICE

Please fax, mail, or e-mail your résumé to the San Francisco Bay Guardian and we will send it to our select staffing agencies. Staffing agencies offer a wide range of employment opportunities.

### It's Quick & Easy

Please send your resume to:  
San Francisco Bay Guardian  
Resume Service, 520 Hampshire  
San Francisco, California 94107  
Fax: (415) 437-3668  
E-mail: resume@sfbg.com

### Staffing Service Directory:

Access Staffing (415) 781-6226  
access@accstaff.com

Bradford Staff (415) 362-0435  
resumes@bradfordstaff.com

Campus Connection (415) 982-2211  
thecampusconnection@yahoo.com

Fellows Placement, Inc. (415) 243-0222  
mryan@fellowsplace.com

Jackson Personnel (415) 546-4500  
jagency@pacbell.net

J. Boragine Associates (415) 433-1143  
sean\_malynn@jboragine.com

Searchwright (415) S38-1501  
jobs@searchwright.com

StaffBridge (415) 274-8999  
pconnor@staffbridgeinc.com

Strategic Staffing (415) 616-6300  
jobs@strategic-staffing.com

Taylor Grey (415) 882-9866  
infof@taylorgrey.com

TempTime (415) 732-7520  
jobsmonroe@aol.com

TemPositions (415) 392-5856  
sjobs@tempositions.com

TSS (415) S43-4545  
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All office jobs from Entry-level to Executive Positions  
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Sacramento, CA 95814  
or fax to 916-498-7940

**SOCIAL SERVICES**  
**SF Women Against Rape** new volunteer training. Starts May 1 and ends June 9th. Bilingual/bicultural especially needed (stipend available). Women of color, immigrant women, queer women, transgendered women, older women, young women, differently abled women and working class/low income women especially needed as volunteers. Call 415-861-2024....x 311

**SUPERVISOR**  
**Summer Crew Supervisor**  
Supervise middle school aged children completing service learning projects. Resume/cover to HR Manager, Fax (510) 992-7951, e-mail: dpiper@ebcc-school.org, www.ebcc-school.org

**TELEFUNDRAISING**  
**Campaign Manager**  
National performing arts specialists seek dynamic self-starters to manage subscription & fund-raising campaigns, including training and hiring staff, payroll. Candidates should be detail-oriented with great leadership abilities & high achievers. Arts, management, or telemarketing experience a must, immediate opportunities. High commissions with base, 401-K, vacation. FAX David @ 510-841-7711.

**RESTAURANT/BAR/CLUB**  
**SPECIAL EVENTS STAFF**  
Fun work & flex schedule  
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The Party Staff (415) 273-7120, (408) 292-1155.

**TELEFUNDRAISING**  
**Do you like people?**  
Seeking Box Office Help for the theatre. Dynamic, energetic, responsible people needed who like working in a great environment with diverse staff and provide excellent customer service. F/T, \$8.50/hour. Call Robert at (415) 956-3494.

**RETAIL SALES**  
**Athletic Footwear Sales**  
MetroSport and New Balance are looking for enthusiastic sales and management staff for our fast-paced retail stores. Competitive salary, benefits and purchase discounts. Union Square and Marina locations. Fax resume, (415) 433-6262 or email: nbsf@e-metrosport.com.

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News & Review  
Attn: Classified Director  
1015 20th Street  
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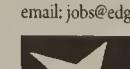
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- Teacher Assistant Counselor
- Special Education Teacher
- Therapeutic Behavioral Specialist (Behavioral Instructional Aid)
- Shadow Relief Worker (one-on-one support staff)
- Clinical Supervisor
- Clinician
- Nurse Per Diem
- Recreation Program Supervisor
- Therapeutic Recreation Music Specialist (P/T)
- Contracts Compliance Coordinator
- Kitchen Assistant
- Dishwasher
- Activities Director- Potrero Hill
- Community Worker- Potrero Hill

Edgewood provides extensive training and great opportunities for growth and development working with highly trained professionals. All employees working over 20 hours/week receive a comprehensive benefits package.

Please see our website at www.edgewoodcenter.org for detailed information on position requirement, or contact Human Resources at (415) 682-3106. Resumes to: Edgewood Center HR, 1801 Vicente St., San Francisco, CA 94116, Fax (415) 566-3039, email: jobs@edgewoodcenter.org EOE



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## UCLA EATING DISORDER STUDY

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Sperm Bank Needs Donors  
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## Volunteer Subjects Needed

\* Must be 21-45 years of age  
\* In good physical and mental health  
\* Have recent experience with methamphetamine  
\* But NOT addicted to it.

This study will require frequent blood draws.  
This is not a treatment program.  
\$5 Reimbursement Offered \$5

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Call (415) 476-7498 to leave a message.

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Do your premenstrual symptoms interfere with your daily activities and relationships? If you...

- Have been diagnosed with PMS (Premenstrual Syndrome),
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- Or have been diagnosed with PMDD (premenstrual Dysphoric Disorder),
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### ... PLEASE CONTACT US!

We are conducting research to understand women's experiences with PMS/PMDD and to obtain feedback on the best ways to communicate treatment methods to PMS/PMDD sufferers.

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These Are The People In Your Neighborhood (TATPIYN) will be screening locally produced film and video shorts as a benefit for our April 28 Street Festival. Other art and entertainment. 956 62nd St. \$5 donation at door. <http://tatpiyn.netfilms.com> or e-mail [transitionpenod@hotmail.com](mailto:transitionpenod@hotmail.com).

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## HERPES VIRUS COLD SORES

Volunteers are being sought to test a new product to treat cold sores! Call our physicians for more information.

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## Surf Lessons

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## EGG DONOR REQD

Couple seeks egg donor. Must be very attractive, ex. health history, 28-28 years old, 5'5"-5'9". Preferences: R1500 SAT, athletic, brown hair. Compensation is \$25000. Email photos and scores to [Nancykp9@aol.com](mailto:Nancykp9@aol.com)

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Begins April 29th. 3435 Cesar Chavez @ Valencia. Penny Sablone, 3rd degree black belt. (415) 821-9924. [www.heartakido.com](http://www.heartakido.com)

## Haircut Models Wanted

Looking For A Change! Haircut models needed at Architects and Heroes Hair Salon. Call Alex for an appointment. (415) 273-1605

## Bipolar Disorder Study

Study Researchers in the Department of Psychiatry at the University of California, San Francisco are conducting a study of an investigational drug for bipolar disorder. To take part, candidates for the study must be at least 18 years old and currently experiencing a worsening of their bipolar illness. All study visits, examinations, laboratory tests and study drug are provided free of charge. The study will involve up to 38 visits over a period of up to 15 months. If you are interested in learning more about this study, please call the study coordinator at

(415) 476-7523.

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Healthy, non-smoking, normal weight male interested in participating in a metabolic study in SF general hospital which requires 2 sets of 6 day stays over a 3 month period

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In the last 72 hours? If so, you may be eligible to test a pain reliever patch at the UCSF Pain Center in S.F. Participants in this 2-week study will be paid up to \$150 for coming to our center for 2 visits and completing a telephone survey each day. Call (415) 885-7860 for more information.

## Smoke Pot•Get Paid - \$2,680!

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Learn how W/ Top SF Casting Director  
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Do you have problems sleeping?

Do you tire easily?

You may suffer from Generalized Anxiety Disorder. Affiliated Research Institute is conducting a clinical research study of an investigational medication for Generalized Anxiety.

Services provided to study participants include free:

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\* Psychiatric evaluation

\* Study medication and sessions with a psychiatrist

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For more info call (415) 487-5500.

[www.dph.sf.ca.us/sfcityclinic](http://www.dph.sf.ca.us/sfcityclinic).

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